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A Tale as Old as Time: Beauty and the Beast- From a Didactic Tale to a Tale of Self-Determination.

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1. Introduction

Beauty lies in the eyes of the beholder. This is a common idiom expressing that different people find different things attractive and valuable. To me, 'Beauty and the Beast' exemplifies this idiom perfectly. It is a story known all over the world. To put the basic plot in a nutshell, a beautiful, young woman needs to live with an ostensible monstrous creature. At first, she might be afraid of him, but she soon learns to accept and love him. Like a lot of fairy tales, 'Beauty and the Beast' has been subject to numerous interpretations and retellings. Authors, script writers, and artists have turned the tale successfully into novels, short stories, (animated) movie adaptions, musicals, and even authors that create fantasy literature[1] have taken up the idea of 'Beauty and the Beast.' Consequently, the tale has been told and adapted over time and reflect the culture and creativity of the century in which the variant was created. However, the central motifs, main characters, conflicts, and symbolism of the story survived. Considering that the core elements of the story flourished in many contexts, 'Beauty and the Beast' offers various ways of interpretation and recreation. In other words, it is multidimensional in both academic and entertaining contexts. This paper is dedicated to the story of 'Beauty and the Beast,' because I appreciate the tale's main idea and its multidimensionality. I divided this paper into a theoretical part and an analytical part. In the first part I will present the historic meaning and the development of the fairy tale genre. Moreover, I will identify the core elements of the tale and investigate the tale's relation to other stories which deal with an animal groom such as 'Cupid and Psyche,' 'Le Mouton,' 'Riquet à la houppe,' and 'East of the Sun and West of the Moon.' Taken into consideration that 'Beauty and the Beast-' as well as other fairy tales- is multidimensional, scholars of different fields occupied themselves with the story, its classification, and provided several ideas for analyzing the tale. Therefore, this paper will present five different approaches of analyzing fairy tales: the folklorist approach (based on Aarne, Thompson and Uther), the structural approach (based on Propp), the literary approach (based on Lüthi), the psycho-analytical approach (based on Freud and C.G. Jung), and the feminist approach. Albeit all of these approaches are described in detail, the psychoanalytical approach is presented most elaborately, due to my prospects of becoming a teacher. Hence, I will shortly

[1] For example, the Polish author A. Sapkowsky managed to create a short story ('A Grain of Truth') that combines his fantasy world with the topos of 'Beauty and the Beast' (i.e. the fairy tale's main theme and motifs). Moreover, George R. R. Martin has created the lyrics of a song called 'The Bear and the Maiden Fair' which indicates that the bear is appealed to the maiden, but the girl refuses him only because of his appearance.

present arguments that indicate the importance of fairy tales for the development of children. Additionally, I will introduce didactic aspects that illustrate how fairy tales could be combined with teaching. The second part of this paper will present a detailed occupation with Beaumont's version of 'Beauty and the Beast' and Carter's short story 'The Tiger's Bride' that is a recreation of Beaumont's tale. My analysis comprises the examination of the two variants on a structural level and will extend its borders to include dimensions of the psychological and feministic approaches. On the structural level, I will pay attention to aspects like the setting of time and place, the narrative voice of the tales, the characterization of the main characters, and the interpretation of important symbols. Additionally, I will refer to Jan-Öjvind Swahn's suggested classification of motifs[2] when I analyze the different versions of 'Beauty and the Beast.' I chose to analyze Beaumont's version, because she created the, presumably, most famous variant of the story. Her narration is a didactic tale that is meant to address children in order to entertain and educate them. Carter's modern, feminist variant, in contrast, seems to pay more attention to the maturation of the female protagonist on her way to becoming a self-defined woman than it is the case in Beaumont's tale. However, depending on the approach applied, even Beaumont's story can reveal important aspects of maturation. Accordingly, the story of 'Beauty and the Beast' is not just a didactic tale, but also tells the story of how a girl becomes a young, self-determined woman. Last, but not least, I want to emphasize that this paper is written in a gender-neutral form, i.e. the male form is used in a gender-neutral context whenever possible.

2. The History and Development of the Fairytale Genre

These days, fairy tales are written, told, and recreated not just to entertain and to escape the Primary World,[3] but also to spread hope, criticize, and to convey moral codes- like what is considered virtuous or viscous, or what is desirable and undesired in society. As centuries passed, the function, acceptance, and style of fairy tales have constantly changed. Up to the present, the perception, (re-)creation, and the function of fairy tales depend on the audience, as well as the interactions between writers and publishers plus the opinion of the people of the given society. This chapter will give an overview about the history and development of

[2] A scan of the list of motifs that I will refer to is attached to the appendix.

[3] A term suggested by J.R.R. Tolkien who uses the term as reference to the actual, material world we live in (Tolkien 1947 http://brainstorm-services.com/wcu-2004/fairystories-tolkien.pdf, 2005, accessed 18, February 2018).

fairy tales as a genre of literature. At some points, I will name people who greatly influenced the promotion or even the establishment of such tales. My elaboration is mainly based on the first chapter of Zipes' book *When Dreams Came True*.

Before I go into detail, I want to define some important terms. Zipes differentiates between folk tales, fairy tales, wonder tales, as well as between the oral and literary traditions of fairy tales. He defines folk tales as those that have been created not by one author who can be named, but by the folk itself. [4] These narratives have existed in oral form for a long time. It is highly likely that these stories have been changed by the narrator according to his own imagination, because they have been told and retold out of memory. Thus, several versions of one story may exist and none of them can be declared the rightful/ original one. However, the concept of the story, i.e the essential core elements and motifs, always remain the same. Wonder tales, on the other hand, comprise all kinds of tales that include wonders- may it be natural ones, unexplainable fortunate events, or any other kind of magic and fascination (Zipes 2007: 3ff.). Last, but not least, the fairy tale is classified as a subclass of wonder tales (Zipes 2007: 7).[5] Both include the marvelous, magic, supernatural powers and both celebrate wonders (compare Zipes 2007: 5, 7). Zipes explains that marvelous objects or phenomena "[give] rise to admiration, fear, awe, and reverence" (Zipes 2007: 5), which may be 'felt' by the story's protagonist, but also by the reader/ listener of the story. Apart from these features, fairy tales usually include a quest and happy ending (Weber 2016: 6ff.). Most often, the story's plot is not interlaced and is simply structured: the protagonist is confronted with an unfortunate or even miserable situation and needs to go on a quest to escape his misery. He becomes aware of his anxieties, and the quest provides a way to overcome them. In the end, the protagonist has grown wiser and he has discovered his true

[4] The term *folk tale* is a superordinate for all tales created by the folk. It comprises more than just the category of fairy tales. Consequently, fairy tales must not be confused with other folk tales such as myths, legends, and fables (compare Zipes 2007: 5; Weber 2016: 3f.).

[5] Unfortunately, Zipes does not provide a clear distinction between wonder tales and fairy tales. Rather, he further describes what wonder tales are. His findings are based on Vladimir Propp's studies on the development of folk tales, which is a structural approach of analyzing folk tales. Further information on the structural approach are given in Chapter 4. For the sake of completeness, I want to provide a very short summary of Zipes' findings at this point, even though the characterization of wonder tales is of less interest for this paper. Zipes names eight components that are crucial elements of wonder tales in Europe and North America. These components are actions of a character – most often the protagonist- and drive the plot forward (Zipes 2007: 3; Propp 1994: 21). Zipes identifies the following elements as typical features of wonder tales: 1) The protagonist violates a prohibition and needs to find a way of redemption; or desires to go on a journey; or is assigned a task; or he seeks self-transformation. 2) Either way, the protagonist goes on a mission. 3) He encounters either a villain or mysterious creatures that hand precious gifts to him or will bring good fortune to the protagonist. 4) He fights against the enemy or evil forces, but 5) experiences a temporal decline of fortune. 6) The protagonist utilizes (magical or cunning) gifts. 7) The villain or evil forces are defeated and 8) the protagonist will get rewarded by marriage or money, but also the receipt of wisdom may be guaranteed (Zipes 2007:3 f; compare Propp 1994: 22ff..).

identity. Hence, he can eventually enjoy personal happiness (compare Jones 2002: 17; Weber 2016: 6). Moreover, the protagonist is an ordinary character without a proper name. Many fairy tales refer to the fictional characters just by descriptive features or their occupation (Weber 2016: 6). In doing so, the readers/ listeners are encouraged to think they could experience the adventures presented in the tale themselves.[6] Additionally, the characters are mostly flat ones: they are either inherently good or fundamentally evil, but they never inhere contradictory traits of character (compare Bettelheim 1989: 9; Weber 2016: 6). This simplicity of fairy tales especially appeals to a young audience, because it makes it easier for the child to follow the story and to comprehend the differences between conflicting concepts (Bettelheim 1989: 9). Zipes even ascribes fairy tales as timeless tales (Zipes 2007: 4). He argues that the beginning of such a tale ("once upon a time" or "there was once") neither indicates a limitation of time nor does it specify the geography where the tale takes place (ibid.). Consequently, the events presented in the tale could happen any time at any place, which is why fairy tales may never appear outdated. Furthermore, Zipes differentiates between oral and written tales. He points out that the **literary** fairy tale is characterized by the determining factor that it can be linked to one specific author, because he created the first **written** version of the tale.[7] In fact, the written form is considered a proof that the author himself invented the story at hand, even though he might have been inspired by other narratives that already existed before he wrote his idea down. The differentiation is quite clear in theory, but if one analyzes existing fairy tales it may get fussy to put them into one of these categories.[8]

[6] Although the protagonist is presented as ordinary person, in many instances, he becomes a noble character in the end of the story. Either the main character was already born an aristocrat (prince/ princess), but he was not informed about it till the end of the story, or he has proofed himself worthy of marrying a noble character (compare Jones 2002: 17f, Weber 2016: 6). Additionally, Bettelheim, who supports a Freudian approach of analyzing fairy tales, concludes that fairy tales include noble characters, because "[e]very child at some time wishes that he were a prince or a princess- and at times, in his unconscious, the child believes he is one, only temporarily degraded by circumstances" (Bettelheim 1989: 205). In other words, even though many children are, in fact, not of noble birth, the identification with the noble character is given, because of their power of imagination and their subconsciousness. Thus, once again, it is shown that the identification with the main character is an important element of fairy tales.

[7] In German-speaking academic discussions, researchers distinguish between *Volksmärchen* and *Kunstmärchen*. *Volksmärchen* are stories created and told by the folk (Geister 2016: 35). Consequently, they equal the English term *folk tales*. *Kunstmärchen*, on the contrary, can be traced back to one specific author (Zipes 2007: 19; Geister 2016: 35). Thus, *Kunstmärchen* is the German equivalent for the term *literary fairy tale* (Zipes 2007: 19).

[8] For instance, it might be debatable if a document that includes narrative features can be classified as *Kunstmärchen*, just because it exists in written form. Additionally, some stories exist in written form, but the author is unknown. In this case, it is highly questionable if this circumstance qualifies the story to belong to the category of *Volksmärchen*.

In my opinion, there are many reasons why fairy tales appeal to a heterogenic audience nowadays. They do not just appeal to children all over the world, but also to adolescent people and adults in all societies. Even though, fairy tales are considered a domain mainly developed to serve the interests of children, the genre has always been dominated by the ideas, imaginations, and beliefs of adults, because mainly "mature men and women have been the creators and cultivators of the fairytale tradition," as Zipes puts it (2007: 1). He further explains that the tradition of fairy tales reaches back to a time when people came up with stories as a strategy of trying to understand the forces of nature:

> "They [the fairy tales] emanate from specific struggles to humanize bestial and barbaric forces that have terrorized our minds and communities in concrete ways, threatening to destroy free will and human compassion. The fairy tale sets out, using various forms and information, to conquer this concrete terror through metaphors that are accessible to readers and listeners and provide hope that social and political conditions can be changed. […] They instructed, amused, warned, initiated, and enlightened. They opened windows to imaginative worlds inside that needed concrete expression outside in reality. They were to be shared and exchanged, used and modified according to the needs of the tellers and the listeners" (Zipes 2007: 1f.).

In other words, early oral tales were closely related to rituals, customs, and beliefs of tribes and communities which constitute inspiring examples for stories. Additionally, the idea of believing in miracles and mysterious/ magical transitions that change the world to a better one, was rooted in folk tales of that time (Zipes 2007: 2). Up to the present, the belief in magic, miracles, and the strong belief that fortunate events will cause the world to become a better place, are represented in fairy tales. However, the alteration of folk stories has been a common action. It served (and probably still serves) an ideological purpose (Zipes 2007: 6). The changes made by the narrator, as well as the presented wonders and the emotions that the storyteller intended to evoke, are probably used to "stabilize, conserve, or challenge the common beliefs, laws, values, and norms" of the narrator's community (Zipes 2007: 6). To put it differently, fairy tales have been considered a distinguishable genre soon, because they not just appreciated folk tales, but they also promoted the expansion of this oral heritage. Nonetheless, people who collected oral tales to conserve them, modified the traditional tales while writing them down, for it has become crucial to alter the oral heritage according to the standards of literacy. In doing so, the chances of public diffusion increased (Zipes 2007: 3).

As time went on, pieces of written tales accumulated in Europe in the 15th – 17th century,[9] and the genre of the fairy tale became more defined. France especially provided great conditions for literary fairy tales to grow (Zipes 2007: 11 f.). Zipes explains that the genre of written fairy tales soon

> "establish[ed] its own conventions, motifs, topoi, characters, and plots, based to a large extent on those developed in the oral tradition, but altered to address a reading public formed by the aristocracy and the middle classes" (Zipes 2007: 3).

For a long time, folk tales have existed exclusively in oral form, because they were said to be unworthy of being spread among literate people. Throughout the Middle Ages and the Renaissance, there was a clear cut between the traditions of cultivated, aristocratic people, and the traditions of the common folk (Zipes 2007: 33). Folk tales were considered to be vulgar, superstitious, and heathenistic. Thus, these tales had no value to Christianized Europe (ibid.). As a consequence, they were merely used for having a topic to talk about or for simply having a story to amuse oneself. Thus, fairy tales had not been written down until the 1690s (ibid.). Instead, they had been told to children, peasants, and people of higher classes in inns and taverns by travelers and merchants (Zipes 2007: 34). Eventually, the talk about fairy stories became more intellectually stimulating. At this time, women met regularly in so called salons (Zipes 2007: 12, 34), which marked the rise of the fairy tale genre: oral tales, as well as fairy tales in specific, were transformed into literature and were published. In retrospect, one can say that the time between 1690 and 1714 was the climax of the literary fairy tale (Zipes 2007: 12). Zipes lists four fortunate factors that contributed to the flourishment of this genre in France. These factors comprise France's leading position in economy, as well as in political and social issues. Moreover, French has become a language of prestige in other European countries. Zipes describes:

> "First, France had become the most powerful country in Europe and the French language, considered to be the most cultivated, was used at most courts throughout all of Europe. Second, the evolution of printing favored more experimentation with different kinds of literature. Third, there was great cultural creativity and innovation in France. Finally, about the middle of the seventeenth century, the fairy tale gradually became more accepted at literary salons and at the court, particularly in theatrical form as pageant. Fairy-tale

[9] First, literary fairy tales flourished in Italy, followed by France, England and the rest of Europe. Caused by the fast sprawl of cities, this genre started flourishing and its diffusion was supported by the high extent of cultural activity in the cities. Hence, the inhabitants soon developed a desire for literature.

recitations and games were devised, generally by women in their salons, and they eventually led to the publication of the fairy tales during the 1690s" (Zipes 2007: 12).

This quote indicates that France had an enormous influence on the creation and spread of fairy tales and other written literature. Charles Perrault (1628– 1703) was one of the most famous male writers of French fairy tales of this period (Zipes 2007: 12f.). He published prose versions of well-known fairy tales like 'Cinderella,' 'Sleeping Beauty,' 'Little Red Riding Hood,'[10] and 'Blue Beard-' just to mention a few (ibid.). One of the first most successful female writers of French fairy tales was Mme Marie-Catherine d'Aulnoy (1650-1705) (Zipes 2007: 12). In the beginning, she just organized regular gatherings, so called literary salons, in which fairy tales and other literature were presented. Later, she created tales herself and published four volumes of fairy tales in two years (1696 – 1698). Thus, she probably encouraged many other people to write fairy tales and can be considered a catalyst for the growth of the fairy tale genre (ibid.). Even though those two authors promoted the establishment of fairy tales, the expansion of this genre was gradually influenced by peddlers who sold inexpensive books all over Europe. Numerous French fairy tales were abridged, the language simplified and the new versions were printed in volumes called *Bibliothèque Bleue* to make them accessible to ordinary people (Zipes 2007: 16). As a result, many versions of one tale existed and were read/ told to children and illiterates. This development gave rise to the cultivation of fairy tales for children (ibid.), which served a rather educational purpose. There are many reasons why fairy tales have appealed to children (and still do): it is not just the children's desire for change and independence (Zipes 2007: 1), but also the simple structure and language typically of fairy tales that arise their interest.[11] In other words, fairy tales for children were supposed to teach the young audience class-related rituals and customs (Zipes 2007: 17), and the publishing of them was accepted for "as long as they indoctrinated children according to gender-specific roles and class codes in the civilizing process," as Zipes puts it (Zipes 2007: 16). Madame Leprince de Beaumont's volume *Magasin des Enfants* belongs to this fairy tale sub-genre of moral tales, according to Zipes (ibid.), which is conform with my findings in an earlier paper (Weber 2016: 17). Harries even notices that Beaumont employs a lot of moral dialogues in all her stories that are presented in the volume mentioned above (Harries 2001: 87), because she considered literary

[10] In the beginning of the 19th century, the Brothers Grimm collected numerous folk tales and published them in the *Kinder- und Hausmärchen*. After this hallmark in German literary history, fairy tales like 'Little Red Riding Hood,' 'Cinderella,' and a few other become more popular, which is why they are considered to be of German origin- even though they have just spread beyond French borders in oral form, and happened to be written down by the Brothers Grimm (Zipes 2007: 18).

[11] As already explained in the paragraph about the characteristic features of fairy tales; (see p. 6).

fairy tales a means of education that would teach moral lessons to young children and especially to young women (ibid.).

As the new genre became more popular, literary fairy tales have spread to every social class, and happened to appeal to different age groups. Consequently, the function of a tale needed to correspond with the interests of the target group. Zipes distinguishes six different functions of fairy tales in the 18th century: (1) the French aristocracy was glorified and ideologically fixed; (2) the aristocratic hierarchy was criticized (mainly by aristocratic female writers; most often the story was written from the viewpoint of an aristocratic woman); (3) the bourgeoise was presented as being more reasonable and egalitarian than the feudal way of life; (4) literary narratives as amusement for the aristocracy and bourgeoisie; (5) literary narratives as self-parody imitate and mock the genre of fairy tales; (6) the cultivation of fairy tales for children (Zipes 2007: 17).

In the beginning of the 19th century, however, fairy tales were written to serve a different function. They were used as a valve for criticism. Romantic writers created pieces of literature that criticized absolutism as well as negative aspects of the Enlightenment (Zipes 2007: 18 f.). They considered this genre a means to make their adult audience aware of critical aspects of bourgeoisie, its society, and its social and political issues (Zipes 2007: 19). The overall purpose of romantic narratives was not to entertain or to present a happy end, but "to engage the reader in a serious discourse about art, philosophy, education, and love" (ibid.). While the standards for literary fairy tales for adults have changed in the beginning of the 19th century, fairy tales for children have undergone a change, too. After they had been criticized for both, 1) being unfavorable for the mental and physical development of children, and 2) for being responsible of fostering bad ideas in the children's minds (Zipes 2007: 20), supporters of the genre needed to react. They banished erotic, cruel, as well as obscene and indecent paragraphs of the already existing stories and published revised versions. Soon, people realized that fantasy literature may not cause the development of naughty, bawdy behavior. Zipes clarifies:

> "[t]he reason for the more tolerant acceptance of the literary fairy tale for children may be attributed to the realization on the part of educators and parents, probably due to their own reading experiences, that fantasy literature and amusement would not necessarily destroy or pervert children's minds (Zipes 2007: 20)."

It was this realization that lead to the idea children might need time and isolated places for being able to develop themselves in a better way than they would without having been provided their own space. The thought arose that children may be in need of spheres which do not make them feel like moral or ethical codes were ***imposed*** on them (Zipes 2007: 20).[12] At this point, I want to strike, that fairy tales for children indeed conveyed moral lessons,[13] but the authors wanted to amuse and instruct their readership, rather than expose them to indoctrination (ibid.). Moreover, the daily life, as well as work, became more structured and more disciplinary in the second half of the 19th century (Zipes 2007: 21). Consequently, people had less freedom for daydreaming or to give themselves to their imagination. This circumstance greatly affected the genre of fairy tales. Narratives of this time do not just deal intensively with alienation and recreation, but they have also been cherished for being an amusement in this highly-structured world (ibid.). As the decades passed, the genre of the fairy tale became more and more institutionalized. Otherwise, the cultural heritage would had been in danger of getting lost in times of industrialization and technological (Zipes 2007: 22). Thus, in the beginning of the 20th century, the genre of fairy tales expanded its influence to include drama, music, ballet, poetry, and opera (Zipes 2007: 23). This development shows that story writers, as well as recreators, became more open to try out new styles and ideas. Additionally, there is no doubt left that fairy tales have ever lost their appeal to children, adolescents, or adults. Unfortunately, fairy tales have also served political purposes. After World War I they were used to convey political ideologies during the time of the Nazi regime (Zipes 2007: 24). After World War II, the sentiment conveyed by fairy tales changed again. In fact, there were two contradictory developments at that time. On the one hand, people were greatly influenced by Walt Disney's (re-)creation of fairy tales (Zipes 2007: 25). His stories supported the belief in wonders and happy endings.[14] On the other hand, some authors

[12] In the 20th century, psychoanalytical theories about the link between fairy tales and the development of children were published. Scholars like S. Freud, C.G. Jung, J.Piaget, B. Bettelheim, V. Kast, C. Bühler, F.A. Favat and others claimed that there is an affinity between folk tales and the human mind/ child development (Haase 2000: 404- 408). For more information on the psychoanalytical approach see Chapter 4.4.

[13] One of the most famous fairy tale authors of this period was Hans Christian Andersen. He wrote the story 'The Ugly Duckling,' which indeed teaches some moral lessons, like 'do not judge others by their appearance,' or 'even seemingly non-beautiful creatures may become beautiful if they embrace who they are.' After all, the narrative does not ***impose*** these ideas on the audience, but simply include hints for the audience to come up with their own ideas of what to learn from the story.

[14] Up to the present, Disney movie productions are highly popular among children and adults alike. The Walt Disney Company, a mass media conglomerate, has developed a strategy to keep their creations alive. For a few years, they have been producing modern adaptations of Walt Disney's animated movie interpretations. Even though these modern versions involve real actors, they remain close to the original Walt Disney version. Examples like 'Cinderella' (released in 1950 and 2015), or 'Beauty and the Beast' (released in 1991 and 2017) are one of the first fairy tale adaptions that follow this strategy.

provoked their audience by building up expectations in providing a happy end, but these hopes were destroyed eventually (ibid.), and the reader was left with illusive hopes of experiencing a better world. However, the style of contemporary fairy tales is different from that as well. It involves more feministic ideas, as well as discussions about identity and gender. Zipes puts it like this:[15]

> "Especially since the 1970s and up through the present, the fairy tale has become more aggressive, aesthetically more complex and sophisticated, and more insistent on *not* distracting readers but helping them focus on key social problems and issues in their respective societies. […] Perhaps the major social critique carried by the fairy tale can be seen in the restructuring and reformation of the fairy tale itself as genre on the part of feminists" (Zipes 2007: 25).

Apparently, works by Margaret Adwood, Angela Carter, Robin McKinley, and many other writers belong to this epoch of the history of fairy tales. These authors are said to have been innovative in writing and were able to make their audience indeed think about social concerns of the present age (Zipes 2007: 25). However, even though the genre of fairy tales has undergone tremendous changes throughout the centuries, there has always been two factors which have never vanished: it is the involvement of magic and wonders, as well as the presentation of them as if they were a natural feature of the world we live in. What all fairy tales and their numerus recreations have in common is their ability to nourish our imagination. Initially, fairy tales were spread orally, but from the 15th century onwards, they have been transformed into literary traditions of society. During the last century they have even become institutionalized, i.e. they follow a highly formalized system of rules. Consequently, fairy tales have become a valve of criticism and modern ideas like feminism, or identity and gender discussions. However, they also remained a means of amusement for a diverse audience. Moreover, fairy tales are used to instruct children, adolescents, and adults alike. The popularity of the genre derived from both the desire to understand the world and the hope for better living conditions. These factors still unite all fairy tales, institutionalized and classic ones alike. Up to this day, fairy tales are still the subjects of movies, theatre productions, and other forms of art, but they are also subjects of academic research. Thus, the genre of fairy tales has never lost its appeal to society- may it be because of its aesthetic, moral, or academic value.

[15] The highlighted passage is taken from the original text.

3. Classification of 'Beauty and the Beast'

Travel, trade, as well as expansion of the political influence lead to interactions between different communities. Those interactions were not just essential for business, but they also promoted the spread, exchange, and alteration of stories among folks. Hence, over the course of time, one story had been changed and adopted by several storytellers, which may have happened on purpose or due to a lack of memory. Either way, this circumstance lead to the existence of several different versions of one story. This may account for the story concept of 'Beauty and the Beast*,'* as well, as a vast number of similar stories that exist. The high abundance of animal groom stories gives rise to a lot of questions, which will be discussed in this chapter: Who invented the story 'Beauty and the Beast?' Are there older stories that might have been an inspirational source? How is the tale classified and what are the core elements that unite all variants of the tale?

The last question is quite easy to answer. The theme of getting married to an animal is presented in numerous stories all over the world. Consequently, a classification of the animal groom- theme was needed to create a common ground for ordering and analyzing both the existing stories and their variations. Aarne and Thompson created a system for classification[16] and Uther refined it in 2004. The *Aarne-Thompson-Uther Classification of Folk Tales* (ATU classification for short) is used to organize, classify, and analyze folk tales according to their basic elements and motifs. Aarne and Thompson established the category of tale type 425: 'The Search for the Lost Husband' and the ATU system classifies 'Beauty and the Beast' as tale type 425 C. The Aa index, in addition to the ATU classification, assigns the following characteristic features to 'Beauty and the Beast':[17]

Tales of magic

Supernatural or Enchanted Husband

425. The Search for the Lost Husband

425C: Beauty and the Beast

Father stays overnight in mysterious palace and takes a rose. Must promise daughter to animal (or she goes voluntarily). Tabu: overstaying at home. She finds

[16] The *Aarne- Thompson Tale Type Index* (Aa index) intended to organize tales according to the appearance of similar phenomena, so called motifs, that drive the story. Their scientific classification is based on structural aspects of literary works (Propp 1994: xx) and represents one method of the folklore approach. This approach will be further described in Chapter 4.1.

[17] The highlighted passages are taken from the original text.

the husband almost dead. Disenchants him by embrace. (No search, no tasks.) Analysis I b, c, d, II, III c³, V b.
I. The Monster as Husband. (b) He is a man at night. (c) A girl promises herself as bride to the monster. (d) or her father promises her.
II. Disenchantment of the Monster.
III. Loss of the Husband. (c³) staying too long.
V. Recovery of Husband. (b) Disenchants him by affectionate treatment.
(see Multilingual Folk Tale Database http://www.mftd.org/index.php?action=atu&act=select&atu=425, accessed 28, March 2018; compare Aarne 1961: 143)

So far, the classification of 'Beauty and the Beast' is done.[18] The question of who invented the tale is a little bit trickier. Even though Villeneuve was the first one who published her narration in 1740, it is likely that she might have been inspired by either oral folk tradition or by other writers. Additionally, her narration has not become as popular as Beaumont's abridged version of the same tale. Disregarding this issue for the moment, I want to investigate which stories might have had an influence on the evolution of 'Beauty and the Beast.' Afterwards, I will discuss the authorship of this fairy tale.

Scholars who studied the ATU tale type 425 have suggested that Mme. d'Aulnoy's story 'Le Mouton' (1698) and/ or Perrault's 'Riquet à la houppe' (1697), as well as oral folk traditions may be closely related to the story of 'Beauty and the Beast' (Swahn 1955: 297, compare Hearne 1989: 9, Swain 2008: 104). Additionally, scholars claim that there is a thematic link between the latter one and the ancient tale of 'Cupid and Psyche' (Hearne 1989: 15ff., Swain 2008: 106, Stephens 2008: 55). In fact, all these narratives belong to the ATU tale type 425 and include a beautiful maiden that marries a seemingly ugly or monster-like being. However, the stories differ in many aspects as this paragraph will show. In 'Le Mouton,' the heroine encounters an enchanted prince who was turned into a sheep because he refused to marry a fairy. The prince and the girl live together until she wants to go home to attend her sister's wedding. She promises to return to the sheep but doesn't do so in time. The sheep has died of sorrow, which is why the girl cannot save the prince. There are indeed parallels to 'Beauty and the Beast,' but the story of 'Le Mouton' lacks the merchant's sudden poverty and the heroine wishing for a rose as introductory motif. Moreover, encountering a beastly creature, just like the girl does in 'Beauty and the Beast,' is more terrifying than

[18] It is remarkable that 'Beauty and the Beast' does not include a quest or search as introductory motif. This phenomenon appeared for the first time in Villeneuve's version 'La Belle et la Bête' (published in 1740) and in Beaumont's abridged version of the same story (published in 1757) (Uther 2004: 252).

encountering a sheep. Consequently, the definition of a monster-like being needs to be a broad one in this case. Additionally, the girl in Mme. Aulnoy's work is not able to save the enchanted prince, whereas the beautiful maiden in Villeneuve's story can save the prince and transforms him into his human form. Comparing Villeneuve's story to Perrauld's, the differences in the plot are even more noticeable, because these narratives do not share many features. In 'Riquet à la houppe,' the main character, Riquet, is a prince who is extraordinarily intelligent, but ugly. A fairy has given him the gift to confer intelligence to the one girl he loves. One day, he meets a beautiful, but stupid princess. In exchange for getting wisdom, she promises to marry the ugly prince. After she has become intelligent, she refuses to marry him at first. However, she admits that the only thing she dislikes about Riquet is his appearance. Additionally, she reveals she was given the magical ability to turn the man she loves into a handsome man. Surprisingly, the prince was not ugly to the princess anymore on the next day and they got married to each other. [19] Obviously, Perrault's story does not include the same motifs that 'Beauty and the Beast' does. The story lines of the two narratives are completely different. However, the theme of a beautiful maiden who is expected to marry an ugly being is present in both stories. Moreover, the girls in Perrault's and in Villeneuve's creation eventually learn to love the male protagonist before he has turned into a handsome prince. To conclude my findings so far, 'Le Mouton,' indeed shares some motifs with the story 'Beauty and the Beast,' but the latter established some motifs that are new to the literary tradition and which have become characteristic for the tale type 425C. On the contrary, Perrauld's 'Riquet à la houppe' does not share anything with Villeneuve's creation, but the main theme of a beautiful maiden who falls in love with an ugly man, who turns out to be handsome in the end. Thus, looking at the similarities of these narratives, it is likely that Villeneuve was inspired by the literary works 'Le Mouton' and 'Riquet à la houppe,' but there is no clear evidence that can prove these speculations to be correct.

Furthermore, the claim that Villeneuve was highly influenced by oral folk traditions has been proven wrong by Swahn, who discusses in how far Beaumont's version, as the abridged version of Villeneuve's 'Beauty and the Beast' is similar to traditional folk- tales. Swahn investigated whether the printed version of Beaumont had a crucial influence on

[19] There are two explanations for the transformation of the ugly man into a handsome one. First, the princess was indeed gifted with the magical ability of changing the man's outer appearance. On the other hand, the princess could as well have realized that looks is not as important as loving a person for his traits of character. Thus, she could also just perceive him as beautiful man, because she loves him from the bottom of her heart no matter how he looks like.

traditional oral versions when it got more popular as it had been spread across different regions. In doing so, he analyzed numerous folk- tales of type Aa 425C found all over the world, and compared them motif by motif to Beaumont's 'Beauty and the Beast' (Swahn 1955: 299- 312).[20] He found that Beaumont's version contains some motifs that are very prominent in traditional folk tales.[21] On the other hand, he mentions 15 motifs that are indeed, in this constellation, new, and thus, specific to Beaumont's version.[22] Therefore, Swahn concluded that folk tales which include at least one of the motifs that first appeared in Beaumont's version, have probably been influenced by Beaumont's narrative (Swahn 1955: 307). Consequently, it is reasonable to assign a considerable influence on the fairy tale tradition to Beaumont's famous version of 'Beauty and the Beast,' instead of saying that the oral folk traditions had a big influence on the evolution of 'Beauty and the Beast' as we know it today.

Last, but not least, I want to investigate the claim that 'Cupid and Psyche' is related to 'Beauty and the Beast.' Researchers like Hearne and Swahn found that the latter comprises some motifs that are present in Apuleius tale 'Cupid and Psyche' as well.[23] That raises two questions: (1) Is the tale 'Cupid and Psyche' closely related to the story of 'Beauty and the Beast?' (2) If so, how big was the sphere of influence that the tale 'Cupid and Psyche' had on the evolution of other tales?

Even though the second question bears numerous aspects that would be interesting to investigate, the analysis of the tale 'Cupid and Psyche' is not the topic of this paper and would go beyond its scope.[24] Nonetheless, for the purpose of comparing the story to 'Beauty

[20] Moreover, he analyzed, compared and ordered a great amount of recorded folktales, as well as their variations that belong to the superior folk tale category of Aa 425, and published the results in his book *The Tale of Cupid and Psyche*. The literary sources that has had been investigated, are mainly of European origin. Swahn proofs that Germany, Italy and France have been the most outstanding suppliers of folk tales belonging to tale type Aa 425. After listing the folk tale versions considered in the publication, Swahn turns his attention to the further analysis of tale type 425 which comprises, among others, a detailed motif analyzation of the tales 'Cupid and Pysche' and 'Beauty and the Beast.'

[21] Essential motifs that are prominent in both, the written version and oral traditions are: "the theft of the flower, the forced marriage to the animal, the taboo and the breaking of it" (Swahn 1955: 309).

[22] Motifs that do not serve the function of getting the plot ahead are typically not included in folk tales (Swahn 1955: 309). However, they are prominent in Beaumont's literary version. Such elements are: the three brothers, the merchant's second robbery, the Beast's gift of gold (ibid.).

[23] Zipes even claims that 'Cupid and Psyche' represents "the first appearance of a major literary fairy tale" (Zipes 2007: 8).

[24] For a detailed discussion about Apuleius' narration and the impact it had on fairy tales and folk tales, look at Detlev Fehlings's *Amor und Psyche: Die Schöpfung des Apuleius und ihre Einwirkung auf das Märchen, eine Kritik der der romantischen Märchentheorie* or Jan-Öjvind Sahn's *The Tale of Cupid and Psyche*. Fehling examines different tales that show some parallels to Apuleius' romance. In comparing the stories, he focuses on texts that Apuleius could have known and, therefore, could have used as an inspiration. Fehling concludes that the investigated stories do not provide enough overlapping motifs and plot elements to argue that

and the Beast,' I need to give a short overview about Apuleius' narrative. His tale is a romance written in the 2nd century. It appeared in the composition *Metamorphosis*, also known as *The Golden Ass*. In 'Cupid and Psyche,' the oracle prophesies to a king that his extraordinarily beautiful daughter Psyche will get married to a snake. One day, the Roman Goddess Venus became jealous of the beautiful maiden and sent her son Cupid to make the girl fall in love with a repellant monster. To Venus' misfortune, Cupid falls in love with Psyche himself. While Psyche is asleep, she is taken to the valley where Cupid lives. After she awakes, she discovers a stunning palace, where she is treated in an excellent way. Every night, Cupid visits her in her bed and they spend the night together. Although she has never seen him, Psyche falls in love with the mysterious visitor. However, one day, she gets homesick and Psyche's sisters are allowed to visit her at her new home. Against all warnings, Psyche spills the secret of her unseen lover. The jealous sisters persuade Psyche to light a candle at night to see whether her lover is a snake. The light reveals Cupid as handsome being. Psyche feels ashamed, because she did not trust her lover and spills some oil on him. Cupid awakes and leaves her, because she violated his trust. The search for the lost husband begins. Venus assigns four impossible tasks to Psyche. With the help of animals, Psyche manages to solve them all, except for the last one. Luckily, Cupid saves her, takes his beloved to Zeus and asks for her immortality, which is granted. Eventually, Cupid and Psyche get married to each other.

In comparison to 'Beauty and the Beast,' not many parallels are recognizable. True is that the theme of potentially having an animal groom is present in both narratives. However, at this point, the first basic difference is already striking. The male protagonist in 'Cupid and Psyche' has never been a monster. On the contrary, he has always been a god, or in other words, a supernatural being. On top of that, he is even handsome to the utmost. In predicting the husband will be a snake, albeit presenting Psyche's lover as good-looking god, Apuleius tried to combine two motifs. However, strictly speaking, these motifs contradict each other, or as Swahn says "this part [is] somewhat illogical" (Swahn 1955: 374). Thus, whereas Beauty in 'Beauty and the Beast' is asked by a monstrous-looking, tall being to marry him, Psyche never receives a marriage proposal by a monster. In fact, Psyche is even happy to stay with her lover even though she was transported to his place without her permission. In

Apuleius' invention derived from one folk tale that existed while he wrote *The Golden Ass*. This revelation proofs that Apuleius is the inventor of the tale 'Cupid and Psyche' and did not just wrote down an already orally existing folk tale.

other words, she was kidnapped and had no choice. Beauty, on the other hand, gets to Beast's castle on her own will. She has neither been forced to stay with Beast at any point in the narrative, nor has she been treated badly by him. She is asked in a friendly manner whether she will marry him, but Beauty chooses not to become Beast's wife. Additionally, the motifs *breaking the taboo* and *the search for the lost husband* are realized significantly differently in both narratives. In Apuleius' tale, the female main character is asked to trust her lover/ future husband without paying attention to his appearance. By violating the *taboo of seeing*, she loses her partner and needs to fulfill tasks to get him back. Thus, Psyche's personal happiness depends on both, her (blind) obedience to her future husband and the fulfillment of tasks to prove her loyalty and love to Cupid (compare Hearne 1989: 19). This motif is typical of versions belonging to the category ATU tale type 425A. While subtype 425A pays attention to the bride's duties to disenchant the groom (compare Hearne 1989: 8), ATU 425B emphasizes that the heroine collects gifts which help her to get her husband back.[25] Subtype 425C, on the contrary, focuses on the beast and its salvation (compare Hearne 1989: 8). Indeed, in 'Beauty and the Beast,' the heroine does not need to fulfill any tasks to get her future husband back. Beauty loses the Beast by braking the *taboo of staying away from him for too long*. Initiated by a visit at home, Beauty postpones keeping her promise to go back to Beast. As a result, the fear that Beast is going to die drives her further actions. As Beast is dying of sorrow and a broken heart, Beauty only needs to display her love for Beast to save him. Consequently, Beauty does not have to overcome external obstacles to save her lover, but she must solve her inner conflicts before she can receive personal happiness (compare Hearne 1989: 19). Hearne summarizes the differences in Psyche's and Beauty's chances of perceiving a personal happy end the following way:

> "Psyche's happiness depends on compliance, first to parental force, then to her invisible lover's commands, and to her jealous future stepmother. The result of her rebellion is nearly fatal, while Beauty has the time and power to make her own decision without threat or pressure other than the Beast's proposal, which she asks him kindly to stop repeating. […] In spite of the same eventual resolution- the legitimized union of male and female in marriage- the conditions determining the two women's fate are totally different. Beauty's is a test of the perception of heart and mind, while Psyche, repeatedly characterized as simple of mind, is tested for blind obedience" (Hearne 1989: 15f.).

To put it briefly, the discussion on 'Cupid and Psyche' in comparison to 'Beauty and the Beast' revealed the following differences and similarities:

[25] The tale 'Cupid and Psyche' is even considered a link between ATU 425A and 425B (Swain 2008: 106; Swahn 1955: 374f.)

(1) The tales' kinship is based on the general chain of events: a beautiful girl needs to leave home and meets a supernatural or enchanted groom. After living together for a while, the girl loses her partner, because she flouts a regulation. In the end, the lovers are reunited and get married to each other.
(2) Both narratives deal with the issue of finding a mate and the fear of losing the partner. However, the details and themes depicted differ from one another in many aspects: the introductory motif, the appearance of the lover, the breaking of the taboo, and the search for the lost husband.
(3) Disregarding the fact that the bride's love is tested in both stories, 'Cupid and Psyche' focuses on the bride's tasks needed to be done to get the husband back (ATU 425A), whereas 'Beauty and the Beast' pays more attention to the Beast and his transformation (ATU 425C).
(4) The personal happiness of the female main characters depends on different aspects: While Psyche has to face external obstacles, Beauty has to overcome her inner conflicts.
(5) Furthermore, it is likely that 'Cupid and Psyche' is the basis for many other folk tales that are classified as ATU 425 *The Search for the Lost Husband* (Swain 2008: 106; Swahn 1955: 374f.).

I do not intend to elongate the discussion of the connection between those two tales, but in the process of doing research, I found the Scandinavian folk narrative that could be a link between Apuleius' tale and 'Beauty and the Beast.' The tale 'East of the Sun and West of the Moon' is classified as ATU 425A. It tells the story about a beautiful maiden who falls in love with her lover that is a bear at daytime, but a man at nighttime: A White Bear knocks on the door of a poor man who cannot supply his children with either food or clothing. The bear askes for the youngest daughter, who happened to be the prettiest one, in exchange for making the man rich. The man asked his daughter if she agrees to the deal and she eventually does. The girl and the bear live together in the bear's castle and every night he visits her to share one bed. Surprisingly, at night, the bear is transformed to a man, but the girl never sees her lover in his real form, for it is dark when he is with her. As time passed by, the girl grew unhappy: she missed her family. The White Bear grants her permission to visit her relatives, but under the condition that she should not talk to her mother alone. In a thoughtless moment, the girl disregards this condition and tells her mother that she

feels alone at daytime and that she is very sad, because she has never seen the man who visits her at night. The mother advises her to solve the mystery by lighting a candle at night. Against all warnings of the White Bear, the girl lights a candle when she is back in the castle and sees a handsome prince sleeping in her bed. The girl falls in love with the prince, but she drops some tallow and the prince awakes. He tells her that his stepmother, who is a troll, put a spell on him and that he has to marry the stepmother's daughter, because the girl broke the taboo. As a result, the prince disappears, and the girl starts looking for him. She travels across the lands and encounters old women who give her golden objects. Eventually, the beautiful maiden gets to the place where her future husband stays and exchanges the golden objects for spending three nights in total with the prince. After the third night, the prince is neither disenchanted nor free, but he has developed a plan to defeat his stepmother and the trolls under her control. Luckily, the girl manages to free the prince and they live happily together.

As already said, the tale 'East of the Sun and West of the Moon' is classified as ATU 425A, but the plot shares several similarities with both 'Beauty and the Beast,' and 'Cupid and Psyche.' The events happening in the castle show direct parallels to Apuleius' narrative: spending the nights with a handsome, but unseen lover; the breaking of the taboo by lighting a candle and spilling some tallow on the lover, which causes him to leave, and the journey to find the lost husband. On the other hand, the introductory motif resembles the situation depicted in 'Beauty and the Beast:' in both stories the father of the main character is poor and receives gifts from a monstrous character- namely the White Bear/ the Beast. Additionally, the monster is depicted as a loving creature, instead of having a terrifying temper. Moreover, both female characters leave their family on their own decision, but they also wish to visit home as the stories go on. In short, these parallels allow the assumption that 'East of the Sun and West of the Moon' is not just related to 'Beauty and the Beast,' but that it represents also a link between 'Beauty and the Beast' and 'Cupid and Psyche.'

To summarize, 'Beauty and the Beast' is indeed related to the ancient romance of 'Cupid and Psyche,' but the narratives include different motifs in the plot to tell their story. Even though I found a possible link between Apuleius' tale and 'Beauty and the Beast,' I do not claim that either Villeneuve or Beaumont was indeed familiar with 'East of the Sun and West of the Moon' when writing/ abridging the story of 'Beauty and the Beast.'

Additionally, I investigated that the latter shares some aspects with the stories 'Le Mouton' and 'Riquet à la houppe.' However, all of the presented discussions are just speculations on likelihoods. The truth is, "[i]t is impossible to know the story's true ancestry. Nonetheless, it is clear that the plot and details of the tale sprang largely from Villeneuve's creative imagination and reflected the milieu in which she was writing," as Swain concludes (Swain 2008: 104). Consequently, there is general agreement that Villeneuve invented 'Beauty and the Beast' and the story is considered a tale of literary tradition, because it can be traced back to one author (compare Zipes 2007: 49; Hearne 1989: 2). Despite that, her version was not as effective on the fairy tradition as Beaumont's version was. The fact is that Garielle-Suzanne Barbot de Villeneuve was the first person who published the story 'La Belle et la Bête' ('Beauty and the Beast'). Her version is a romance that appeared in 1740. It contains not just a great amount of characters, but also a complex storyline, as well as a complex and long explanation why the Beast has been enchanted (Hearne 1989: 21). The story's cast comprises 22 characters, of which 5 are fairies and 5 characters are of noble descent.[26] The character's development is extensive and may confuse the reader additionally to the complex story revelations themselves (ibid). Villeneuve's creation was not meant to be read to children. On the contrary, her intention was to entertain ladies at the court and in the literary salons (Hearne 1989: 2). However, her version did not have a big influence on other folk tales, nor did it have such a lasting impact on the evolution of the tale type 425C as Beaumont's abridged version did. Beaumont eliminated the story's unessential details and published an abridged version of Villeneuve's narrative. Beaumont's version was directed towards a juvenile audience, which is why she paid much attention to embedding moral lessons in the tale. Indeed, the trouble spot in deciding who "invented" the tale is the definition of the term 'inventing' itself. Strictly speaking, Villeneuve was the first one who published the story 'La Belle et la Bête' ('Beauty and the Beast') in 1740. Therefore, she could be considered the inventor of the story. However, her version was not as influential on the fairy tale tradition as Beaumont's version was. Consequently, I do not want to use the term "inventor of the story" any further. Instead, I want to conclude by saying that Villeneuve published the first literal version of 'Beauty and the Beast,' Beaumont's

[26] Interestingly, Beauty's origins contradict the readers' expectations of her being a merchant's daughter. In Villeneuve's version, Beauty was only adopted by the merchant and her true parents are the King and Queen of the Happy Isles. In other words, Beauty, by birth a princess, is worthy enough to marry the Beast who turned into a handsome prince after Beauty redeemed him with her love. Villeneuve's artistic freedom on this issue is conform to the idea of glorifying the aristocratic system, which is, indeed one function that fairy tales of the 18th century served (see p. 10).

narrative, however, was necessary to establish the main characteristics of the fairy tale type 425C. Hearne summarizes the relation and influence of the two versions perfectly in saying that:

> "[w]ithout Beaumont, "Beauty and the Beast" would not have had memorable impact on the following centuries, but without Villeneuve, "Beauty and the Beast" would not have had memorable impact on Beaumont. […] Beaumont maintained basic, sturdy elements that passed on the story's deeper sense, whatever her educational purposes, and yet translated it meaningfully into a modern tradition" (Hearne 1989: 32).

4. The Multiple Dimensions of Interpretation and Application of Fairy Tales

Due to the broad range of dissemination and the numerous ways of (re-)creating a story, fairy tales are multidimensional. Even though there was a time when fairy tales were considered being of low-value[27] or even harmful to the development of children,[28] scholars have discovered their academic value. Nowadays, there is a broad consent among scholars in different fields that fairy tales, indeed, embody vast potential for serious occupation. Folklorists and fairy tale researchers (V. Propp, A. Aarne, J. Zipes), academics in the fields of didactic and/ or psychology (Kurt Franz, Bruno Bettelheim, Verena Kast, Charlotte Bühler), and even movie-makers like the Disney company dedicated their work to fairy tales. This chapter will focus on diverse ways of approaching fairy tales. Having a look at the typical composition of so called 'motifs' of these narratives, forms the basis of a structural approach, whereas looking at such narratives from a point of view that identifies the basic components of a story is a method used by folklorists who aim at classifying tale types. Both approaches are mainly used to order and characterize fairy tales with regard to their theme, form and motifs, but lack the ability of providing a detailed interpretation of the content of fairy tales. Thus, the combination of analyzing structure, form, and stylistic devices has been developed. Among other stylistic components, it includes the examination of figurative language, tone, and style. Other methods which can be used for interpreting the symbolic language is the psychological approach. Additionally, the feminist approach primarily criticizes patriarchal society and focuses on the presentation of women in literature, as well as on gender issues. However, no single approach will lead to a complete interpretation nor

[27] This was because they were considered nothing but the tales of the common folk (see p. 8).
[28] This conclusion got popular, because it was said that fairy tales may poison the children's minds with stupid or sexual ideas (see p. 10).

to a ‘correct’ one. Instead, only the combination of approaches will provide an extensive occupation with the multiple dimensions fairy tales. Moreover, the distinguishable approaches focus on different ideologies and criticize different aspects, because the “approaches to literary texts are always underpinned and shaped by ideological assumptions about relationships between language, meaning, narrative, literature, society, and literary audiences; and, to some extent, varying approaches to the fairy tale reflect the critical, cultural, and historical contexts in which they have been formulated,” as McCallum summarizes it (McCallum 2000: 17). Regarding the prospects of becoming a teacher, I will also present a didactic point of view on whether or not fairy tales support the development of children. However, the didactic dimension is not an approach that can be used to interpret the thematic and symbolic dimension of fairy tales. Consequently, I will not go into detail when presenting these thoughts, but it is important to me to mention the didactic value of fairy tales as well. Based on the assumption that fairy tales and the development of children are somehow related by psychological aspects, I will shortly enter the subject of using fairy tales for educational purposes after having presented different psycho-analytical theories.

4.1. The Folklorist Approach

The most prominent approach of folklorists is the historical- geographic approach developed by Aarne, Thompson, and Krohn. They believed that oral traditions are the roots of folk tales of all kinds and assumed that the prototypical ‘ur-text’ of a specific tale type as it might have existed in oral tradition can be reconstructed by identifying the basic structure of tale types (McCallum 2000: 17). Driven by these two assumptions, these scholars collected, analyzed, and categorized numerous fairy tales and their variants and created the *Aarne- Thompson Tale Type Index* (Aa index) which organizes tales according to the appearance of similar phenomena, so called motifs, that drive the story. Thus, their scientific classification is based on structural aspects of literary works (Propp 1994: xx). To perform such a task, folklorists need to collect and consider all versions of one tale type when applying the historical-geographic approach. However, the ideology behind this method has been criticized, because the idea of reconstructing an oral prototype version equals the conception of “the folk-tale tradition [being] pure and genuine, and the literary fairy tale [being] an impure, inauthentic derivate” (McCallum 2000: 17). Additionally, there is no evidence at all, whether such a ‘ur-text’ ever existed in oral tradition. Thus, the reconstruction of one tale would always be an artificial version without proof of being congruent with the first (oral) version of this tale type. Moreover, the link between literary

and oral folk tales is a dynamic one: the literary versions emerged from the spread of oral traditions, albeit orally spread tales have been changed, adopted, and modified by the existence of literary tales as well (McCallum 2000: 17).[29] Despite all criticism, the historical-geographic method is a useful tool to identify the basic structure of folk narratives and provides a solid characterization of fairy tales according to their structure and thematic focus. Consequently, the ATU index is still valid and used by scholars who want to examine fairy tales and their variants.

4.2. The Structural Approach

Even though Aarne and Thompson provide an index of common plot actions (motifs), Propp criticizes that these Finish scholars did not pay attention to the functions of the motifs, but only focus on the elementary components of one story of the fairy tale genre (Propp 1994: 21). Therefore, Propp himself analyzed Russian folk tales and focused on the structural elements employed in the stories. According to Propp's method, the characterization of fairy tales depends on the presence or absence of actions in the chain of events (compare Propp 1994: 22, McCallum 2000: 18). Propp distinguishes 31 functions. Despite the fact that some of these functions may not be included in one tale, the functions always appear in a strict, invariable order. Propp concludes that all fairy tales are composed according to the same structure (Propp 1994: 22ff.). Yet acknowledging the existence of variable narrative components, Propp focuses on stable ones. Thus, his analysis excludes social, cultural and historical considerations from his approach. McCallum puts it in a nutshell:

> "A key aspect of Propp's methodology is the analysis of the structure of folk tales according to character functions or spheres of action. His analysis […] suggests the following principles: functions are stable, constant elements in a tale, independent of how and by whom they are fulfilled. [Thus, they are] fundamental components of a tale; the number of functions known to fairy tales is limited; the sequence of functions is always identical; and all fairy tales are of one type in regard to their structure" (McCallum 2000: 18).

However, the structural approach and the folkloric approach alike, disregard the stylistic aspect of fairy tales. Despite the inflexibility of interpreting variable story components, the structural approach can be used to identify the structural components that are characteristic of folk tales. Nonetheless, this approach cannot provide a useful strategy for analyzing the

[29] Also compare this conclusion to the discussion on Beaumont's influence on oral tales (see p. 15ff).

components[30] that convey meaning to the text. Consequently, scholars have criticized Propp's approach for exactly that reason. As a consequence, a method that examines stylistic features as well as form and structure of folk tales has developed.

4.3. The Literary Approach

Based on the criticism that folklorists and structuralists disregard variable narrative components that are, nonetheless, important for the interpretation of the content of fairy tales, a method that combines a stylistic and structural analysis emerged. Max Lüthi assumes that fairy tales convey fundamental meanings which are expressed by form and style of the applied means (McCallum 2000: 18). His approach is characteristic for focusing on stylistic features that distinguish fairy tales from other genres. McCallum describes that:

> "Specific features are discussed in so far as they are typical of the genre and can be used to assert abstract general ideas. The methodology thus avoids imposing specific meanings on individual tales, and Lüthi is able to make assertions about the 'timeless validity' of the essential image of 'man' in fairy tales" (McCallum 2000: 18).

Even Zipes describes fairy tales as being timeless as explained earlier (see p. 6). Zipes' claim that stories belonging to this genre are timeless is based on the unspecific sphere of time and territory they are introduced with (ibid). The introductory words "once upon a time," indeed convey that the story could have happened at any time in the past. Thus, a link between the choice of words as a stylistic device and the perception of timelessness is given. In an earlier paper, I already examined the characteristic elements of the fairy tale genre. These elements won't be of further interest for the purpose of this paper, but they could strengthen the argument that fairy tales are perceived as timeless due to the stylistic devices they employ: i.e. the main characters in fairy tales are ordinary people with ordinary struggles, desires, and problems (Weber 2016: 6; Jones 2002:11,17; Bettelheim 1989: 10, 40), which is why many individuals of the audience can relate to the protagonist and his concerns presented in a fairy tale. This has been true in the 17th century when the literary fairy tale emerged, but is also true for the present time, because fairy tales are still popular among children and adults. The commonality between the protagonist of a specific fairy tale and the audience is expressed by the simple plot structures, simple language, symbolism, and the lack of giving detailed information about the protagonist. Thus, stylistic devices[31] are, indeed, an important

[30] Such as stylistic components are tone, point of view, choice of words, character description, figurative language.

[31] Other essential elements of fairy tales that are based on style are the integration of fantastic elements, the simple plot structure and the happy end (Weber 2016: 4ff.).

tool for stirring emotions in the audience- no matter in which century they live. Consequently, analyzing the style of narratives is important for aiming at an interpretation of fairy tales that goes beyond the structural or thematic aspect of this genre.

4.4. Psychoanalytical Approaches and the Application of Fairy Tales in Therapies and Education

With respect to the claim that fairy tales positively affect the development of children, I want to take a look at the principles of the psychological approach. Sigmund Freud and his former student C.G Jung were two of the most important people in the 19th century who devoted their work to the human psyche. Both developed central concepts of analytical psychology based on discussions with their patients, as well as on numerous interpretations of the patients' dreams and folk stories. Additionally, both scholars assumed a connection between the images that appeared in dreams and the symbols that are employed in myths, fairy tales, and oral folk tales (Haase 2000: 404f.). Consequently, psychoanalytic approaches are closely connected to the interpretation of symbols (ibid) and share some essential "key assumptions about language, narrative, and the universality of meaning and utilize similar methodologies," as McCallum puts it (McCallum 2000: 18). However, the Jungian and the Freudian methods of interpretation differ from each other. Freud assumed that fairy tales and dreams use symbolic language to express concerns of the unconscious mind like anxieties, forbidden desires, and inner conflicts which had been repressed for a long time (Haase 2000: 404). According to him, a psychoanalytical interpretation of symbols that appear in dreams and fairy tales could reveal such latent concerns of the mind (ibid.). From the 1890s to his death, he developed numerous theories about the construction of the human mind (Butler 2012: 91f.). One of his earliest theories claims that the human psyche is divided into three parts: the conscious, the preconscious, and the unconscious (ibid). The conscious part consists of everything that is known to the individual person, whereas the preconscious part comprises what the mind of the individual has forgotten about. The unconscious part, on the other hand, includes ideas, feelings, memories, and the like which have been repressed and "[t]he unconscious may be glimpsed in dreams, artworks and jokes, or may manifest itself as neuroses or psychoses," as Freud's earliest model suggests (Butler 2012: 91f). Later, he developed a dynamic model that suggests the further division of the psyche into the *Ich* (Ego), *Es* (Id) und *Über-Ich* (Super-Ego) (Butler 2012: 92, Fenske *et al*. 2006: 18). Several academics responded to Freud's theories and supporters have developed other theories of

the human mind, based on Freud's beliefs. Even scholars who support the employment of fairy tales at school tried to break down Freud's theory to make use of it in the classroom. Fenske *et al.* developed learning material that focuses on the students' occupation with the fairy tale genre. The authors ascribe fairy tale characters to the three dimensions of the psyche. According to Fenske *et al.*, the *Ich* is represented by the individual character, also known as the main character of the fairy tale (Fenske *et al.* 2006: 18). The main function of the *Ich* is to mediate as well as to search for a compromise between the *Es* and *Über-Ich*. Thus, it needs to make decisions (ibid.), just like the main character in a fairy tale needs to do. The *Es*, on the contrary, expresses biological and sexual needs and drives (ibid).[32] In fairy tales, it is represented by characters who are either helpful or threatening. Thus, the associated emotion is either a positive or a negative one (ibid.). The last instance, the *Über-Ich*, comprises social norms, commandments, and prohibitions. In fairy tales it is expressed by restricted demands of authorities (ibid.), just like parents and kings.

To my mind, the idea behind this concept presented by Fenske *et al.* is, without any doubt, valid: if a teacher uses fairy tales in his lessons, he needs to present ways of interpreting these tales. The psychoanalytical approach based on Freud's findings is one way of analyzing symbols and characters that appear in fairy tales. However, the model presented by Fenske *et al.* is too rigid and inflexible if applied to the entire story of one narration. Let me illustrate my criticism by using a short exemplification. Applying the model to 'Beauty and the Beast,' the following questions arise:

(1) Is the *Ich* only presented by Beauty, who is the female main character, or can it be ascribed to the Beast as well?

(2) Who or what represents the *Es*?

(3) Does the father symbolize the concept of the *Über-Ich*?

Answering the first question is simple: Beauty is, indeed, the female protagonist. She has to make decisions and she has to negotiate between her inner desires and dreams (the *Es* part of her psyche) and the combination of circumstances that she is confronted with (the *Über-Ich* part of Beauty's mind). In this example, the *Es* part involves Beauty's decisions of agreeing to leave home in exchange for her father's life; following her desire to see her family and following her wish to go back to Beast. The contrary part, the *Über-Ich* is expressed by rules and obligations such as the necessity to leave home; the condition that she will never see her family again to which Beauty initially agreed upon, or the promise she made to return to Beast after having visited her family. Thus, Beauty can definitely be

[32] Fenske *et al*. describe the terms as "Triebe und Bedürfnisse" (Fenske et al. 2006: 18).

interpreted as a character that represents the *Ich*. However, in theory, Beast could also be interpreted as the literary representation of the *Ich*, because he is the male main character and plays an important role in the plot. He needs to mediate between his wish to see Beauty happy and satisfied, and his internal fears of being rejected and unwanted or even unloved for the rest of his life (*Es* part of his psyche). On the other hand, he also lays down the rule that Beauty will never see her father again when she agrees to live with Beast (*Über-Ich* part). However, Beast relaxes this rule after Beauty asked him to visit her family. Thus, Beast needs to mediate between his desire to fulfill Beauty's solicitation and his rule of keeping Beauty in his castle. This inner conflict that Beast imposed upon himself, is the reason for further criticism of the model. If Beast is in the dilemma of having to mediate between the *Es* and the *Über-Ich* part of his psyche, can he still be considered a character that represents the *Es* part of Beauty's mind or even the human mind in general? This question is not answered by Fenske *et al.*'s model. Moreover, it is highly critical if the father can be interpreted as the representation of the *Über-Ich* of the human mind. On the one hand, he is indeed an authority, because he is Beauty's father and she cares a lot for him. Beauty even gets homesick, because she is separated from him when she lives with Beast. On the other hand, he is not the one that establishes rules or prohibitions in the tale. Again, it is Beast who performs this action. To sum up, Beast could be the manifestation of the *Ich*, *Es*, and *Über-Ich*, depending on the point of view taken by analyzing his actions as well as his conflicts and inner fears. Unfortunately, the authors of the model do not give further information on how to apply their model to fairy tales. Consequently, their concept does not seem well considered for analyzing narratives of this genre in the classroom.

Other scholars have taken up Freud's theories about the human mind and its link to fairy tales as well. In addition to the division of the mind, Freud proposed that "fairy tales are a form of wish fulfilment that use dream symbolism to express repressed sexual desires" (Haase 2000: 404). Thus, he tried to interpret dreams as well as folk stories in a sexual way. Bettelheim, another supporter of the Freudian theory, took up this idea and interpreted fairy tales as a means to help children to develop (McCallum 2000: 18, Bettelheim 1989: 45). In his publication *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Bettelheim presents the consideration that fairy tales are important for the development of children, because the young audience is confronted with their own desires and problems that are essential hallmarks in the process of growing up (Haase 2000: 407). Bettelheim analyzes different fairy tale stories by their motifs and is convinced that fairy tales

> "direct the child to discover his identity and calling, and they also suggest what experiences are needed to develop his character further. Fairy tales intimate that a rewarding, good life is within one's reach despite adversity […]. These stories promise that if a child dares to engage in this fearsome and taxing search, benevolent powers will come to his aid, and he will succeed. The stories also warn that those who are too timorous and narrowminded to risk themselves in finding themselves must settle down to a humdrum existence […]" (Bettelheim 1989: 24).

Central elements of his analysis are oedipal conflicts, sibling rivalry,[33] feelings of rejection, sexual anxiety, and sexual maturation (Bettelheim 1989: 11 ff, 280; compare Haase 2000: 407). These elementary aspects are also integrated in Bettelheim's analysis of 'Beauty and the Beast,' as the discussion in Chapter 5 will show. McCallum summarizes Bettelheim's point of view perfectly by saying that

> "[a]ccording to Bettelheim, fairy tales communicate with the uneducated, preconscious, and unconscious minds of children and adults. He thus assumes that meaning exists independent of form and structure and can be directly apprehended, regardless of the linguistic, narrative, and cultural structures and conventions used to encode it. He also assumes a fundamental link between childhood and the fairy-tale genre, the logic of which is circular: fairy tales contain symbolic images which reflect inner psychic processes and which, in so far as these processes are common to all children, enable children to externalize and work through their psychological problems" (McCallum 2000: 19; compare Bettelheim 1989: 19, 45).

Numerous other folklorists and academic scholars appreciated Freud's ideas of the division of the human mind and the fairy tale's importance for the development of children. However, even though Freud is associated with being the first person who proposed the existence of an unconscious mind, he was not the first person who proposed a connection between folk tales and the psychologic meaning behind them (Butler 2012: 91; Haase 2000: 404). Already in the 19th century, nationalistic awareness emerged and laid the foundation to study folk tales in the light of psychology. Scholars "[focused] on the relationship of folk tales to myth [and] looked to these stories for evidence of the values, customs, and beliefs that expressed a specific people's cultural identity" (Haase 2000: 404). This approach of analyzing folk stories focused on ethnological aspects and revealed that fairy tales are a manifestation of the "folk soul or psyche" and express fundamental concerns of the mind, especially that of the "primitive mind," as Haase puts it (ibid). Inspired by this enthno-

[33] For having an insight in the inner feelings and anxieties of suffering from sibling rivalry from a psychoanalytic point of view of a psychologist read Wilkes paper "Märchen und Psychotherapie. Die psychologische Analyse und die therapeutische Wirkung von Volksmärchen" (Wilkes 2008: 63).

psychological approach, Jung developed a new approach to analytic psychology which had an immense influence on the perception of fairytales. He analyzed folk stories in regard to their cultural-psychological meaning (Wilkes 2008: 64). In doing so, he concluded that folk stories do not just integrate personal experiences and inner conflicts of individual human beings, but also aspects that go beyond the experiences of an individual person (ibid). Moreover, he claimed that symbols which are used in folk tales are expressions of the collective unconscious and a representation of its psychic process (McCallum 2000: 19; Wilkes 2008: 64). The approaches of Jung and Freud have in common that they consider the genre of fairy tales important to human beings, disregarding their age, gender, social class, race, and educational background (ibid). Moreover, both psycho-analysts claim that the symbols used in folk stories are manifestations of the human mind, fears, desires, and other emotional experiences, which is why they can be used to examine human behavior (Haase 2000: 404). However, there is a great difference between the Freudian and the Jungian way of the psychologic interpretation of symbols, as Haase explains: [34]

> "While **Freudian** psychoanalytic theory generally viewed **pathological behaviours** and symbolic expression as **manifestations of the individual's unconscious**, Jung looked beyond pathology and beyond the individual mind for the source and meaning of symbols. **Jung** posited the existence of an **impersonal and ahistorical collective unconscious** that was a reservoir of images and forms universally shared by all humans. According to Jung, the symbolic forms, which he called archetypes. From the Jungian perspective, archetypes were **universal symbols showing the way to transformation and development**" (Haase 2000: 405).

Typically, psychological approaches claim a positive affinity between fairy tales and child development. Verena Kast, a supporter of the Jungian approach, suggests that fairy tales lead the way to personal autonomy and well-functioning relationships between human beings (Haase 2000: 406). Johannes Wilkes, a performing psychiatrist for children and adolescents in Erlangen, explains that fairy tales show the progression of internal changes and maturation to achieve a higher stage of development (Wilkes 2008: 68). He presents four fields of applied psychology that integrate fairy tales into the therapeutic treatment of patients: Tiefenpsychologie (aims for the revelation and treatment of unconscious feelings, anxieties, and conflicts that have been repressed), Verhaltenstherapie (a therapeutic form

[34] The bold printed passages are done to stress the differences in Freud's and Jung's analytic theories. The highlights are not present in the original text.

that aims to amend disorders in behavior in human beings), Psychodrama,[35] and anthropologische Medizin (the study of mankind and its essential form that considers aspects generally called 'pathological', or 'neurotic' as special manifestations of mankind. As a therapeutic form, it focuses on recognizing and understanding the form and extent of the special manifestations of the individual person (Wilkes 2008: 64f.). Moreover, Wilkes gives an exemplary overview on how fairy tales can be employed in the fields of Tiefenpsychologie and Verhaltenspsychologie. According to him, these days, especially cognitive approaches are very prominent in the psychological treatment of patients and he shortly explains the method of "Lernen am Modell," which is based on findings in the field of behavioral science (ibid). By giving several examples, Wilkes illustrates the usefulness of fairy tales in the characterization and treatment of disfunctions in child behavior (Wilkes 2008: 64ff). Consequently, an affinity between narratives of this genre and child development can be assumed. In addition to Wilkes modern proof of the usefulness of fairy tales, Charlotte Bühler found that the formal presentation and the symbols employed in fairy tales mirror the child's way of perception and imagination revelations even before Wilkes revealed the useful character of fairy tales in therapy. Bühler concluded that fairy tales play an important role in the process of mental development of children (ibid). This theory is, indeed, psychologically based, but it also shows tendencies of a rather didactic use of fairy tales, because

> "[t]hese developmental psychologists consider the fairy tale not simply as a useful therapeutic tool in clinical practice, but as children's literature that should be part of every children's experience. The basic premiss is that children learn how to overcome psychological conflict and grow into new phases of development through a symbolic comprehension of the maturation process as expressed in fairy tale" (Haase 2000: 406).

Taking into consideration that narratives of the fairy tale genre indeed are useful for the development of children, as presented previously, such stories may inhere educational values, which is why they might be a helpful instrument at school. Several scholars who dedicate their work to principles of teaching, recommend using fairy tales as didactic means

[35] The Psychodrama is a therapeutic form that is characterized by its multidimensional aspects regarding themes and group size. Either a group and their feelings, social cohesion and interpersonal relation can be focused, but also a specific theme or an individual person and his difficulties in different situations can be a central topic of such a therapy form. Either way, the psychodrama focuses on acting out different scenes to not just explore, but also express inner feelings and thoughts that might have stayed unnoticed otherwise (compare Stangl 2018 http://lexikon.stangl.eu/584/psychodrama/ , 2015, accessed 23 February 2018).

(compare Ehlers 2004: 64ff.; Franz 2008: 72ff.; Zitzlsperger 2008: 103ff.). [36] According to Franz, fairy tales (of the Brothers Grimm) have been a part of the educational canon at German schools since the second half of the 19th century (Franz 2008: 72). At the University Regensburg, he gave a lecture on the development of educational procedures at school and the didactic treatment of fairy tales in general. His presentation focused on the value of fairy tales associated with the Brothers Grimm, but his results need not be restricted to the narratives of these authors. On the contrary, Franz delivers several reasons why fairy tales can be used for different educational purposes that largely correspond with the general opinion of other researchers in this field (compare Ehlers 2004: 64ff, Zitzlsperger 2008: 103ff.). When generalizing Franz' explanations, one can say that fairy tales can be used for teaching morals- either explicitly or implicitly (compare Franz 2008: 76), for dealing with folkloristic and cultural aspects,[37] as well as for exemplifying the formal and linguistic structure of the text genre, and for teaching literary means of storytelling[38] (compare Franz 2008: 80 ff). As already said, even authors that do not restrict their research to fairy tales published by the Brothers Grimm claim that fairy tale narratives bear the potential to support the development of different skills. Another scholar who provides interesting thoughts about using fairy tales in a language-teaching environment is Ehlers. In the paragraph on methodical approaches of dealing with fairy tales in language courses, she provides five arguments that justify the employment of fairy tales in a teaching environment. Moreover, she gives examples of appropriate tasks:[39]

(1) *Sprachbezogne Märchenübungen* (linguistic approach; tasks like 'Put the scrambled sentences in order,' 'Fill in the gaps,' or the collection of so called *Märchenformeln* as typical spells and sentence structures in fairy tales) (Ehlers 2004: 72- 75).

(2) *Internet-Projekte* (projects that are supposed to go beyond the borders of the classroom; ideally, they involve group work and different ways of communication to support communicative and social skills) (ibid.).

[36] Disregarding that Ehlers, Franz, and Zitzlsperger published articles in German, their findings apply to fairy tales in other languages as well. Furthermore, I feel the need to mention that, even though these three authors refer to the general term *Märchen* in their articles, they exclude neither variants of one tale nor recreations and modern creations of the narrative, nor literary fairy tales (*Kunstmärchen*), which is why I dedicate some more thoughts on the aspect of dealing with fairy tales in an educational environment.

[37] Franz repeatedly explains that the tales by the Brothers Grimm have been considered "nationales Kulturgut" and "literarisches Volksgut" (Franz 2008: 77, 80). This thought is, by its nature, restricted to the Brothers Grimm, but can be generalized by saying that fairy tales represent folkloristic and cultural aspects.

[38] Fairy tales may be used to exemplify the structure of a good story. Franz expresses this idea by appreciating the "originäre sprachliche und literarische Leistung der Brüder Grimm" (Franz 2008: 80) and by saying that the Brothers Grimm were said to have performed the "sprachlich- stilistische Autorität" (ibid).

[39] A selection of the tasks suggested by Ehlers that can be employed in the classroom is provided in brackets. For more information read Ehlers paper "Märchen und Fremdsprachenlernen."

(3) *Leseverstehen* (reading competence and comprehension; analyzing the plot, plot structure, central motifs, examining the topic, and finding indicators for the main character's maturation) (ibid.).

(4) *Entwicklung von Erzählkompetenzen* (comprehension and application of narrative structures of fairy tales; presenting the story (in an oral or written form) to an audience by rewriting the story from a different perspective, or by completing a given introduction of a random fairy tale) (ibid.).

(5) *Kulturvergleichende Arbeit* (intercultural approach; collecting other fairy tales or parodies that deal with the same topic, comparing different versions of one fairy tale with one another by putting the focus on either structural or thematic aspects, or by comparing specific objects, events, elements, and characters of the stories with each other) (Ehlers 2004: 72- 75).

In other words, Ehlers focuses on linguistic and cultural aspects, as well as on genre specific structural ones. Additionally, she emphasizes the importance of fostering the learners' ability to comprehend texts in a foreign language, to understand that different text types require different structures and to promote the student's ability of producing texts of different types/ genres themselves.[40] However, to my mind, the methods presented by Ehlers are incomplete. Fairy tales offer even more aspects that are important to deal with in a teaching environment, such as the ability to feel empathy, the ability to form an opinion and express it (orally or in a written form), but also the improvement of social skills, communicative skills, and the ability to deal with different media and their advantages/ disadvantages. Thus, for the sake of completeness, I want to present a didactic model by Helga Zitzlsperger who takes a similar view on the potential that fairy tales offer in a classroom. Her concept unites different theoretical aspects and practical approaches of how to work with fairy tales in an educational context.[41] Based on Klafki's principles of education,[42] Zitzlsperger examines the overall educational value that fairy tales inhere and defines goals that can be achieved by dealing with stories that belong to this genre. By doing so, she differentiates between

[40] In a didactic sense, the word 'ability' means the general capability of people to perform something. An ability can be further specified into 'skills' or 'competences'. Skills are particular activities that are needed to perform a specific task or job. They are developed by practice and experience and can be further refined to competences. Competences are developed by combining general abilities, knowledge and skills. Consequently, they require more proficiency than skills do and they involve a routine which is performed in an excellent way (compare Beckett 2015 https://resources.hrsg.ca/blog/what-s-the-difference-between-skills-and-competencies, accessed 18, February 2018).

[41] A visualization of her model is attached to the appendix.

[42] For more information see Klafki, Wolfgang: *Neue Studien zur Bildungstheorie und Didaktik. Zeitgemäße Allgemeinbildung und kritisch-konstruktive Didaktik.* 5. Auflage, Weinheim, Basel: Belz 1996.

Gegenwartsbedeutung (relevance for the present) and *Zukunftsbedeutung* (relevance for the future). Furthermore, her concept is divided into three categories: *Entwicklungspsychologische Aspekte* (aspects of psychological development), *Kognitive Aspekte* (cognitive aspects), and *Psychobiologische und sprachliche Aspekte* (a combination of biological, linguistic and behavioral aspects).[43] According to Zitzlsperger's model, these aspects contribute to the central one of aesthetic. She justifies her model the following way:

> "[…] Märchen können vielmehr zum Auslöser sinnorientierter sprachlicher und ästhetischer Gestaltung werden, denn sie haben von sich aus eine Menge zu sagen […]. Besondere Akzente der folgenden Ausführungen liegen entsprechend vor allem auf der Sprache des Märchens, auf Beziehungsmustern, der Widerstandskraft der Helden und Heldinnen, auf einigen inhaltlichen Aspekten und weiteren geistigen Anregungen, die von Märchen ausgehen" (Zitzelsperger 2008: 103).

Moreover, she explains why she considers fairy tales an important means of education:

> "Sie [Märchen] sensibilisieren zunehmend für Laut-, Schrift- und Bildsprache. Sie weisen Wege in die Literatur und in das Verständnis von Symbolen, Vergleichen und Metaphern. Sie regen zu expressiven künstlerischen Gestaltungen an und führen zu ästhetischer Bildung. Sie aktivieren Verstehensprozesse und Lernmöglichkeiten auf logisch-abstrakter, auf analoger und insgesamt ganzheitlicher Ebene. Sie fördern Gesprächskultur, öffnen im Gespräch Einsichten über menschliche Verhaltensweisen und Beziehungsprobleme, dienen mit ihren besonderen Motiven einer interkulturellen Erziehung und Völkerverständigung und sensibilisieren auch, je nach Auswahl, für moralisch-ethische und religiöse Aspekte. Sie stärken durch subjektive Zugangsweisen Reflexionsvermögen und Selbstbewusstsein" (Zitzelsperger 2008: 106).

In my opinion, her model combines the most important aspects of teaching and language learning regarding using fairy tales at school. It also coincides well with the other scholars' opinions, as proven in the last paragraph. Furthermore, it not just pays attention to psychological, aesthetic and cognitive aspects of dealing with fairy tales, but also provides ideas for creating tasks that foster the aspects listed above. Thus, her model seems to be a

[43] Zitzlsperger explains that the perception of the surroundings, as well as the behavior of each human is dependent on the structure of its brain. Additionally, the development and linkage of cortical structures in the human brain is influenced by the environment a person grows up in (Zitzlsperger 2008: 107 f). Moreover, the behavior acted out by a person is closely connected to his perception of a situation, as well as on the experiences and the emotions triggered by the situation (ibid), which is why every human being perceives a situation differently. As a consequence, every human being experiences different things, is confronted with different problems, feels different emotions, and has to learn different lessons in the course of their live. All of these experiences modify the brain structures, which in turn influences the way the individual perceives other situations. In other words, there is an interdependency between the perception of the surroundings, the cortical organization of a human brain and the individual life history of every human being.

useful guidance for including fairy tales at school. To summarize this paragraph, fairy tales offer vast potential for supporting the positive development of children. This has been suggested by supporters of the psychological approach, but also by scholars that promote the inclusion of fairy tales in language courses.

4.5. The Feminist Approach

Depending on the approach applied, the interpretation of a story can lead to completely different results: not just the meaning of isolated events or objects may differ, but also the topos, i.e. the central theme or motif, and the entire perception of the narrative may be experienced in a different way. The feminist approach pays attention to the social/ socio-historical and cultural conditions within which literature is created (McCallum 2000: 20). Primary concerns of feminists are to raise awareness of how women have contributed to the shaping of (literary) traditions, to reveal the extent to which literary works mirror and to comment on gender differences as well as inequalities within the society they arose, and to analyze how women are depicted in texts and academic circles (McCallum 2000: 20; Jarvis 2000: 155). In combination with fairy tales, feminism can be divided into two major branches: (1) primary texts dealing with feminist concerns, and (2) feminist criticism of the genre and its texts, as well as the patriarchal ideology presented in the texts and its effects on society (ibid). Primary texts produced by women are by far just a matter of present-day interests. As already described, the production of literary fairy tales created by women commenced in the late 17th century when French salons became a place to engage in aristocratic concerns (see p. 8; compare Jarvis 2000: 155). These gatherings provided women with a room for creating alternative, but fictional worlds, and to present them in writings belonging to the fairy tale genre. The alternative reality of the stories created, allowed the writers to

> "create an ideal world […], and engage in intellectual discourse of the day from which they were officially excluded. […] While set in make-believe reals, their stories were veiled critiques of contemporary society and dealt with issues such as choice of spouse, inheritance rights, and women's right to education" (Jarvis 2000: 156f).

In fact, fairy tales have always been an important device for education, as illustrated in this paper. Beaumont made a substantial contribution to this development: By publishing *Le Magasin des Enfants*, she introduced the fairy tale as a method to educate children (compare Jarvis 2000: 157). Additionally, modern feminist writers revisit the topics presented in primary feminist texts and rewrote stories written by women (like Angela Carter does in her

publication *The Bloody Chamber and Other Stories*, 1979) (compare Jarvis 2000: 157). Moreover, some feminist authors rewrote canonical fairy tales written by men.[44] McCullum comments on these different approaches of criticizing fairy tales and distinguishes these approaches from each other by saying that some methods

> "tend to focus on those tales which evidence 'negative' female role models; that is, heroines who are passive, submissive, and helpless, [while other approaches are] less critical [and] tend to select tales which portray 'positive' female characters; that is heroines who are strong, resourceful, and aggressive" (McCallum 2000: 20).

Another strategy to raise awareness to gender bias against women, patriarchal ideologies and their effects on society and culture is to clearly express criticism. The feminist approach to fairy tales, on the one hand, examines and scarifies male authors and scholars for prescribing strict social roles on women. Such critical remarks were done by Torborg Lundell,[45] as well as Ruth Bottigheimer and Maria Tatar, [46] and other feminists. Moreover, feminist discussion is concerned with social and cultural effects that fairy tales have on children. Scholars discussed whether fairy tales present universal truths and restrictive gender roles. Arguments in favor of this theory are that

> "[fairy tales] acculturate girls to believe that passivity, placidity, and morbidity, along with physical beauty, will make them the 'best' kind of girl to be. [Other arguments mainly focus on the concepts of receiving either rewards or punishment, namely that] passivity, beauty, and helplessness lead to marriage, conferring wealth and status, whereas self-aware, 'aggressive', and powerful women reap opprobrium and are either ostracized or killed" (Jarvis 2000: 159). [47]

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[44] Primary canonical texts written by men often present stiff and restricted gender roles, as well as negative stereotypes of women, which is why feminists felt repressed. Hence, they criticized the patriarchal dominance represented in fairy tales (McCallum 2000: 20; Jarvis 2000: 158f). Such rewritings primarily focus on formal aspects that are employed in acknowledged texts and are a response to the Women's movement in the United States in the 1960s (Jarvis 2000: 157). Jarvis explains that these creations by feminists are often "wicked retellings, rewritings, and fundamental rejections of traditional gender roles and social expectations; they lay bare the implausibility of gender roles in canonical texts by men and the stifling effects they have on women and their identity" (Jarvis 2000: 157).

[45] Lundell offered criticism on the structural level by attacking Aarne and Thompson's *The Types of the Folktale*. She disapproves the fact that the Finish scholars primarily focused on stories employing male protagonists and did selective labelling (compare Jarvis 2000: 158).

[46] Both criticized the *Kinder- und Hausmärchen* written by the Brothers Grimm and later edited by Wilhelm Grimm, for not just being designed to maintain classic role models, but for also encouraging the patriarchal ideology (see Jarvis 2000: 158f).

[47] Besides, in the late 20th century several reader-response studies have been conducted. These studies aim at getting an insight in how children perceive stereotypical role models presented in fairy tales and how they respond to them. In 1993, Ella Westland revealed that girls respond in a critical way to gender roles presented in classic fairy tales, whereas boys most often leave the story plot of standard fairy tales as it is (see Jarvis 2000: 159). For more information read Ella Westland's paper (1993) 'Cinderella in the Classroom: Children's Responses to Gender Roles in Fairy-Tales.'

However, such arguments implement the assumption that stories lack multiple dimensions and are, thus, "automatically subject to fixed interpretations" (McCallum 2000: 20). Moreover, feminist criticisms to fairy tales most often ignore the historical background of how fairy tales have developed as a genre. Furthermore, critical feminists tend to focus too heavily on issues of gender, voice, plot structure, and character description (Jarvis 2000: 158; McCallum 2000: 20), but tend to "ignore the discursive, narratival, and ideological construction of literary texts" (McCallum 2000: 20). To conclude, the feminist approach reveals another dimension of analyzing fairy tales. However, applying this method on its own will lead to a unilateral interpretation of literary texts. Thus, a combination of different approaches is necessary to achieve an extensive, albeit not exclusive, interpretation of a narrative.

5. Taking a Closer Look at 'Beauty and the Beast' its Modern Variant

After having examined the historic background of the fairy tale genre, and the possible links between the literal version of 'Beauty and the Beast' and other tales, I want to take a closer look at two versions of this tale. Even though I will not take sides nor focus on one approach, I will not be able to present an interpretation that is 'correct' or 'all-embracive.' No interpretation will ever be able to do that. Despite this, my intention is to provide an extensive interpretation of each narrative that aims at presenting the tale's multidimensionality. I will do so by using a combination of approaches presented in the previous chapter. However, I decided against Propp's structural approach, because his analysis focuses on the presence or absence of functions, as pointed out above. The aim of this paper is to compare two different versions of the same tale. Thus, the essential plot structure is identical in both stories: A girl has to leave her father to live with a terrifying Beast. In the beginning, she feels uncomfortable, but as time passes by, she gets used to her new life and accepts her ugly partner. In the end, the girl causes a transformation of shape and both characters are of equal race.[48]

The analysis of both versions discussed in this paper will follow the same basic structure: Alongside some pieces of information about the author of each story, I will introduce the different versions with an encrypted motif analysis based on the list of motifs provided by

[48] In Carter's modern reinterpretation, the girl is transformed into a tiger, whereas in Beaumont's classic version, the Beast is transformed into a human being.

Jan-Öjvind Swahn. He compiled a list of motifs for the Aarne-Thopson tale type 425, which lists seven motifs and distinguishes between different factors that cause the motifs to appear in the story (Swahn 1955: 24- 36).[49] In addition to this structural approach, I already followed a folkloric approach.in chapter 3 by using the ATU index of tale types to point out the characteristic features of 'Beauty and the Beast.'[50] Moreover, the interpretation of the narratives will not only include an analysis of the chain of events presented in the tale, the narrative voice (choice of words, tone, point of view), the characterization of the main characters and their interpersonal relationships, but also an examination of the symbolic language used in the stories at hand. In the end, I will provide a short summary of my findings.

5.1. Mme Beaumont's 'Beauty and the Beast'

5.1.1. Examining the Frame: The Tale and its Author

Decoding of motifs based on Swahn:
I 6, 11, (15)*[1]; II 6; III 5; IV 4, VI sub-type C (1) *[2], (2b) *[3]; VII 8 [51]

Mme Jeanne-Marie Leprince de Beaumont (1711- 1780) is a popular French writer who is most famous for her version of 'Beauty and the Beast.' Despite hers being an abridged version of Mme Gabrielle-Suzanne de Villeneuve's novel, Beaumont's creation has become the best-known version of this tale worldwide (ibid.) and even belongs to the canon of literature in the modern world (Bottigheimer 2000: 47). Beaumont worked as a teacher in schools that educated children of all social classes (Zipes 2000: 294). At the age of 30, she married M. de Beaumont, but after two years the marital bond ended, because the marriage was annulled. Another two years later, in 1745, she moved to London. From 1746- 1760, she worked as a governess. Motivated by pedagogical ideas, Beaumont published numerous tales that convey moral lessons (ibid.). One of her most popular works is *Le Magasin des Enfants* (1756), which contains not just moralistic tales for children like 'La Belle et la Bête' ('Beauty and the Beast'), but also history lessons and moral anecdotes (Zipes 2000: 294;

[49] A scan of the list of motifs provided by Swahn is attached in the appendix.
[50] (See page 13).
[51] None of the motifs listed in V apply
*[1] instead of a tree, a branch of roses is cut off
*[2] Beast is in the park, but he is not dead
*[3] throwing oneself upon the animal groom is interpreted as "fondling." Additionally, the girl pours some water over the animal's face to resurrect him

compare Grisworld 2004: 50). The tales that are presented in *Le Magasin des Enfants* are embedded in a frame story about a governess called Mrs. Affable, who takes care of six female students. The youngest girl is 5 years old, the others are between the ages of 10 and 13. Beaumont was inspired to involve this special style of storytelling by Sarah Fielding. In the book, *The Governess, or Little Female Academy* (1749), Fielding presents moral tales that are taught to each other by a female teacher and her nine students (Zipes 2007: 17, Griswold 2004: 50). Both authors were driven by civilizing and educational ideas and "[…] surround their fairy tales with carefully pointed dialogues that contain and further decontaminate them," to put it in Harries' words (Harries 2001: 89). Moreover, Beaumont does not only announce the didactic purpose of the book on the front page, but the fictional educational environment that she created (namely the presentation of a governess and her pupils) enhances the author's didactic intent (Griswold 2004: 51). Thus, "the frame was set up to be copied by other adults to institutionalize a type of storytelling in homes of the upper classes," as Zipes puts it (Zipes 2007: 17).

In Beaumont's version,[52] a merchant has six children: three daughters and three sons. The sons hardly play a role and are not further described. The daughters, however, are said to be beautiful. The youngest and prettiest one is called Beauty. The elder daughters, on the other hand, are not explicitly named. One day, the merchant loses most of his wealth. Thus, the family is forced to move to the countryside. Beauty accepts the change surprisingly fast and enjoys the suburban life, whereas her elder sisters lament the family's bad fortune all day long. Beauty takes care for the desires of her family, is happy all day, and does household chores conscientiously. One day, the merchant was told that he might have restored some of his wealth. Before he departs to investigate this matter, his eldest daughters ask for expensive goods as presents. The youngest daughter, however, requests nothing but a rose. Unfortunately, this news has proven wrong. On the way back, the merchant gets lost in the woods and finds shelter for one night at a mysterious castle. The next morning, he recalls Beauty's wish after he passes an arbor of roses at the castle grounds and cuts off a branch of roses which causes the fury of a terrifying beast. Under the condition that one of the merchant's daughters promises to live with the Beast, he spares the merchant's life. Back home, the youngest daughter, indeed, agrees to that deal as well. Even though she derived from the bourgeoisie, she is treated like a queen in Beast's castle, but, on a daily basis, the

[52] 'Beauty and the Beast' is abbreviated by *B&B* in the quotes that are taken from Beaumont's narrative. Acopy of the story can be found in the appendix.

girl is asked to become Beast's wife. Despite her caring nature, Beauty refuses to marry the lonely Beast. One day, she solicits Beast to let her visit her family, because her father was ill, according to the image seen in a magic looking-glass. Beast cannot refuse her request. He gives her permission to leave for one week and asks her to return within time, because he would die if she won't return. By magical forces, Beauty returns to her father overnight. Unfortunately, she stays at her father's house for too long, because her malevolent sisters want to delay her return on purpose. Suddenly, Beauty dreams about the dying Beast and wishes to return. In the end, she finds him lying almost dead in the garden. She tells him she cannot live without him and pours some water over his face, which makes him open his eyes. Beauty apologizes for her delay and promises to get married to Beast. These words released the Beast from the enchantment: He is transformed into a prince and his natural human form is restored. While Beauty receives happiness and is getting married to the Prince, her sisters are punished for having been jealous. They are turned into statues and are doomed to stand in front of the castle to witnesses Beauty's happiness.

On a structural level, the author employed an omniscient third-person narrator to present the plot. Mainly, the narrator explains the chain of events through the veil of Beauty's perspective. Consequently, at some points, the audience gets to know Beauty's thoughts or feelings. However, the emotional state of the female protagonist is not continuously expressed. For example, when Beauty learns that her father is sentenced to death unless one of his daughters sacrifices herself to redeem the debt in his place, neither Beauty's private thoughts are presented nor her feelings. Instead, she rather rationally says: "Why should I, [cry for my father's fate] it would be very needless, for my father shall not suffer upon my account, since the monster will accept of one of his daughters, I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him" (*B&B,* 3). The tone of this narrative is a neutral one. The narrator expresses neither happiness/ optimism, nor anger/ pessimism. Notwithstanding, the narrator is biased when Beauty is compared to her sisters. Thus, right from the start, Beauty is presented as being better than her sisters.[53] Important objects that can be found in the story are roses, a magic looking-glass, and a ring that Beast hands over to Beauty before she visits her family. The roses and the ring are symbols which meaning will be discussed later,[54] whereas the magic looking-glass is nothing but an element to embellish the story with

[53] (see p. 45ff.).

[54] The symbolic meaning of the roses and the ring will be discussed when the relationship between Beauty and her father/ Beauty and Beast are presented (p.54f.).

wonderous elements. Regarding time and place, Beaumont's narrative does not provide any information about where and when the events take place. Thus, a "locatable reality," as Swain calls it, cannot be identified (Swain 2008: 105). Consequently, the actions could happen anywhere at any time, which is why the tale can be considered timeless.[55]

Considering that the story 'Beauty and the Best' was written by a governess and is told by a governess in the book, Griswold suggests reading the narrative as a story of a governess. Three main arguments support his theory. First, Beauty's character traits can be summarized by saying she is affable. The adjective is an old-fashioned term for 'friendly,' 'good-natured,' 'amiable,' or 'sociable.' The people in Beauty's town call her a "charming, sweet-tempered creature," and say that she "spoke so kindly to poor people, and was of such an affable, obliging disposition" (*B&B,* 1). Additionally, Beast inheres valuable qualities (his kindness, generosity, friendliness) that are praiseworthy and desirable, which makes him an ideal spouse. Thus, "[t]he lesson the tale teaches, then, is that amiability or "affability" is commendable in a woman and desirable in a potential husband" (Griswold 2004: 52). Second, the tale might be perceived as a story of a governess, because it mirrors Beaumont's life to a certain extent. As Griswold explains:

> "In choosing Mrs. Affable as the narrator of her story, in a very straightforward way, Beaumont makes her "Beauty and the Beast" the Story of a Governess. Since Beaumont was employed at the time as a governess, we might say that [this story] is doubly her story" (Griswold 2004: 52).

Last but not least, Griswold argues that the dynamics of power in Beaumont's tale are striking (Griswold 2004: 52). On the one hand, Beast owns the castle and tolerates the merchant's trespass. Beast just gets furious after the merchant cut off a branch of roses from the bush. Beast does not fall for flattery, but even though he threatens to kill the merchant, Beast suggests a deal: One of the merchant's daughters shall come to the palace "willingly, and suffer for [the merchant]" (*B&B,* 2). Thus, the reader expects that Beast is the dominant character and Beauty takes the part of a subordinate/ prisoner. However, in the castle, Beauty is treated like a queen. Beast tells her he won't ever do any harm to her and all her requests shall be granted (*B&B,* 4). In other words, Beauty enters the castle with the expectation of being a prisoner, but she actually is in charge of everything. Beast, to the contrary, owns the power only formally: Notwithstanding that he is the housekeeper and he suggested the deal, he lets the inferiors (the merchant and Beauty) act as they wish. In short, the attentive reader

[55] The tale's timelessness has already been indicated when the essential features of fairy tales where discussed, (see p. 6, 25).

depicts a change in the distribution of power. Griswold observes that these dynamics of power resemble the arrangement of power in a working environment of a governess and Mrs. Affable in particular (Griswold 2004: 52). Mrs. Affable is a woman from a lower social class that enters the territory of aristocratic people. Even though she is allowed to enter the house, she is still an inferior and servant who does not belong to the aristocratic society. On the other hand, she is asked to operate in the house, because she is employed to supervise and to teach the children. Consequently, there is a dynamic vacillation of power between the governess and her employer that is similar to the changing relationship between Beauty and the Beast (ibid.). Griswold summarizes his findings the following way:

> "In other words, Beaumont's tale was not only written by a governess (Beaumont herself) and told by a governess (Mrs. Affable), it also echoes the familiar Story of a Governess in its contrast between the merchant's daughter and her aristocratic host, in their eventual nuptials, and in her elevation from country servant to the lady of the manor" (Griswold 2004: 52).

All in all, Griswold's structure of arguments is solid, but following his theory, Beauty needed to be perceived as a servant of the Beast. Either, she needs to be obliged to serve Beast, or her task should be to supervise him, or to teach him lessons. Neither service is carried out by Beauty. Additionally, there are no clues in the story which indicate that she works for Beast at any time. Beauty neither tells him stories (like a governess or nanny might do) nor does she function as Beast's academic mentor- even though she is educated herself and enjoys reading books (*B&B,* 1, 4). Moreover, Griswold's theory is not justifiable if one recalls Villeneuve's earlier version of the tale. As explained earlier, Villeneuve created and published a narrative called 'Beauty and the Beast' even before Beaumont did.[56] Villeneuve's story presents 22 characters that are involved in the storyline. It also depicts Beauty's and Beast's past[57] in great detail. Beauty is of noble descent. She is the daughter of a royal couple that lives in the fairy world. As a baby, she was sent to the common merchant, because she needed to be saved from the rage of a malevolent fairy (Hearne 1989: 21f). From that day on, she lived like a commoner until she agreed to live with Beast. In the castle, she even encountered parrots and monkeys who served her, but she was still perceived the daughter of a merchant. Villeneuve explicitly put emphasis on this issue by presenting

[56] (see page 14f, 21f.).

[57] For example, Villeneuve's creation explains why the Prince (Beast) was transformed into an animal form: The enchantment was his punishment for rejecting a bad fairy's marriage proposal (compare Hearne 1989: 22).

the uproar of the Prince's/ Beast's mother: Despite the fact that Beauty disenchanted the Prince, she is still considered a common girl that is unworthy to marry an aristocratic man. Only after a fairy dissolved the mystery of Beauty's lineage, the Queen accepts Beauty as her daughter-in-law (compare Hearne 1989: 21f). Thus, in the earlier version of 'Beauty and the Beast,' Beauty has always been an aristocratic girl. Taken into consideration that Beaumont published an abridged and moralized version of 'Beauty and the Beast,' (Swain 2008: 105) the original background story should be taken into account when the story in general is interpreted. Accordingly, Griswold's theory is not convincing, because Beauty has never been intended to assume the role of a governess. Despite rejecting this theory, it is likely that Beaumont processed her own arranged marriage in which she felt unhappy while writing her variant of the story (compare Hearne 1989: 18, Griswold 2004: 49).

5.1.2. Introducing the Characters: Characterization of Beauty, Her Sisters, Beast and the Merchant

The following paragraph will provide a characterization of Beauty, her sisters, Beast and Beauty's father. Furthermore, the relationship between Beauty and her sisters is described. Beauty is the youngest daughter of a merchant that provided his children access to education. Thus, Beauty is an intellectual woman who enjoys reading books in her leisure time (*B&B,* 1). She is known for being kind, solicitous, and sweet-tempered. Additionally, she seems to put the needs of others before her own: Even in poverty she is happy, she never loses her temper, and she is always compassionate. For example, even though Beauty's sisters "[leave] her all the work of the house to do [and] insult her every moment," (*B&B,* 1) she is not angry with them. To the contrary, she even wanted them to be happy and "forgave them heartily all their ill-usage" when they were courted by two gentlemen (*B&B,* 3). This self-sacrificial nature is also portrayed when the family is forced to live on the countryside after having lost their wealth. Beauty rises early in the morning to clean the house, make breakfast, and spin (*B&B,* 1). After she has done all the work, she reads or expresses her contentment by singing or playing on the harpsichord. She even grows stronger and healthier than she has even been in the city (ibid). In short, while living in poverty, Beauty plays the obedient servant who does not dare to complain (compare Griswold 2004: 42). Furthermore, Beauty is a humble and modest person, because she asks for nothing but a rose when her father departures, whereas her sisters request expensive gifts (*B&B,* 2). However, this modesty or "self-effacement" as Griswold expresses it, raises a few questions: Does Beauty even have desires

of her own? And if so, will she ever be able to pursue her interests? Is there anything that makes Beauty feel offended and when will she eventually speak up for herself?

The answers to these questions are given in the second half of the narrative. At Beast's castle, Beauty is no longer bound to hard work due to poverty. To the contrary, the castle offers Beauty the opportunity of being the mistress and to live without sorrow (*B&B,* 4). In other words, she is treated like a queen, instead of being forced to act like a servant (or prisoner of Beast). Beauty is even provided a luxurious apartment that is furnished with a harpsichord and she even has access to a library (ibid.). Additionally, she is explicitly invited to enjoy her stay and to express her wishes (ibid). Notwithstanding the numerous opportunities of amusement, education, and self-indulgence, Beauty's thoughts are still concerned with her father. Again, she disregards her personal interests and wishes. Instead, she asks for nothing more than knowing how her father is getting along – even though he left the castle just a few hours ago (ibid.). Her wish is granted, and she sees him in a magical looking-glass (ibid.). Despite the possibility to see her father in this magical object at any time and disregarding the numerous opportunities of amusement, Beauty is still unable to express her state of mind. She appears to be an empty shell that neither feels happiness, joy, nor "anger or despair at her confinement" (Griswold 2004: 42). Surprisingly, Beauty does not even express joy when she is permitted to visit her family. Instead, she felt "very sad at seeing him [Beast] so afflicted," after having received his permission to return home (*B&B,* 5). Despite the merchant "thought he should have died with joy to see his dear daughter again," Beauty's feelings about the reunion are not even mentioned (ibid). After all, the separation from Beast drives Beauty's growth and self-reliance to stand up for herself, because she "could not help reflecting on herself for the uneasiness she was likely to cause poor Beast, whom she sincerely loved, and really longed to see again" (*B&B,* 5). Reflecting on herself and her feelings towards Beast, she dreams about him being dead and comes to realize that she might need to act: "Am not I very wicked, (said she) to act so unkindly to Beast, that has studied so much to please me in every thing? […] Why did I refuse to marry him? […]" (*B&B,* 6). Beauty's dream and the subsequent realization of her desires marks the turning point of the story. The entire narrative depends on both Beauty's awareness of her own desires and her ability to make decisions. In other words, only because Beauty is so "other-directed, so sacrificial, […] choice become so important in the tale. Beauty has free will and, in considering the Beast's marriage proposal, she is finally obliged to exercise it and declare her own desires" (Griswold 2004: 43). In returning to Beast and telling him that she wants to become his wife, Beauty finally follows her inner needs. She explains that her

actions were first driven by apprehension of him suffering, but eventually she discovered her true feelings: “I thought I had only a friendship for you, but, the grief I now feel convinces me, that I cannot live without you" (*B&B,* 6). Griswold summarizes this issue perfectly in saying that

> “she first considered him [Beast] and his needs; but then she […] consulted her own feelings and discovered her own needs and desires. This marks the reorientation of this otherwise sacrificial and other- directed woman, a salutary moment in her self-development and maturation“ (Griswold 2004: 42).

More detailed thoughts about Beauty’s journey of maturation will be discussed later, because her development affects both her relationship with her father and the one with Beast.

While Beauty undergoes a change as the story proceeds, her sisters seem to be static characters that stay as they were in the beginning. They are not humble, but “[give] themselves ridiculous airs” and they would not “keep company with any but persons of quality” (*B&B,* 1). They are materialistic, ego-centric, and refuse to marry “unless they could meet with a Duke, or an Earl at least” (ibid). Thus, Beauty’s elder sisters prefer events of the high society to reading (ibid.), which can be interpreted as refusing self-initiated further education. Their focus on riches and prestige is also evident after the family lost their wealth. First, Beauty’s sisters were certain that one of their lovers will take them even though the family had to face unfortunate events. However, they were surprised that the suitors refused them, since both girls “were not beloved on account of their pride” (ibid.). Beauty, on the contrary, would have had the opportunity to marry a wealthy man twice, for she was so sweet-tempered and liked by everyone- even in poverty (ibid.). Accordingly, several men proposed to her at different times, but Beauty turned down the suitors on both occasions: First, she said she “was too young yet to marry” and wanted to live with her father a little longer (ibid.). However, a few years later, when she was courted after the merchant lost his wealth, Beauty “told them she could not think of leaving her poor father in his misfortunes, but was determined to go along with him into the country to comfort and attend him” (ibid). Disregarding that the family could have lived together in harmony, Beauty’s sister could not but “[lament] the loss of their fine clothes and acquaintance” when living on the countryside (*B&B,* 1). Both “did not know how to spend their time” (ibid.) and made themselves feel better by laughing at Beauty who enjoyed the suburban everyday life (ibid). Instead of educating themselves or being helpful to their family, Beauty’s sisters still do nothing but wait for a man to propose marriage. To put it short, Beauty’s elder sisters neither lost their

pride, nor their materialistic nature, nor their hypercritical and competitive attitude when being forced to live in poverty. Even in the country, they are as proud as they are evil, because they laugh at their sister and insult her on any occasion (*B&B,* 1). Additionally, they still wanted to wear pretty, expensive dresses and asked their father for new clothes and jewelry before he departed (ibid.). Their comparative nature is also evident when they upbraided Beauty's request: "[…] Miss wanted to distinguish Herself" (*B&B,* 3).[58] Even though the malevolent girls think they are better than Beauty, they are jealous of her and do begrudge Beauty's fortune: "In what is this little creature better than us, that she should be so much happier?" (*B&B,* 5). Thus, they conspire to prevent Beauty from returning to Beast in time and hope that "[…] perhaps the silly monster will be so enraged at her for breaking her word, that he will devour her" (ibid). All in all, Beauty's sisters seem to exist to present just the opposite of Beauty (compare Griswold 2004: 43). They are proud, malevolent, jealous, hypercritical, and indolent. Their vices are noticed not just by the peasants in town, but also by the narrator ("[Beauty] was also better than her sisters" (*B&B,* 1)) and even their father is biased. "He knew very well that Beauty out-shone her sisters, in her person as well as her mind, and admired her humility, industry, and patience," as it is said explicitly in the story (ibid). By contrasting Beauty and her treacherous sisters, another point is striking. The elder siblings have neglected their possibilities to refine their character. Their actions were always driven by jealousy and they suffer from vanity. Additionally, they have always been dependent on others: First they were dependent on their father. Later, they are at the mercy of their husbands. Hearne expresses this thought the following way:

> "It is jealousy that drives these […] wicked ladies to their fate; none of them has a life of her own, but all are dependent on a miserable bunch of husbands to fulfill their existence. […] Beauty's sisters never work as Beauty does (or even play the clavichord), but simply rise at ten with empty heads, waiting for dukes to propose marriage. They are not, of course, satisfied with what they get, having neglected their inner development" (Hearne 1989: 18).

In the end, the malevolent sisters receive their punishment by being turned into statues. They are forced to witness Beauty's happiness until they realize their mistakes (*B&B,* 6). Beauty, in contrast, lives happily, because her and the Prince's happiness "was founded on virtue" (*B&B*, 6).

[58] In the story it is said that the eldest daughters "were quite weary of a country life," which is why they presumed to ask their father to bring them expensive gifts (*B&B,* 1). It is not mentioned, however, what the poor merchant thinks about this begging- which can be even interpreted as impudence, because the elder daughters take it for granted that they will receive expensive gifts from their father. At first, Beauty refused to ask for something herself, but after she had been asked, she wants to have a rose (*B&B,* 1f).

Furthermore, the siblings differ in what they find praiseworthy in a mate. Above all, Beauty's sisters are driven by wealth and prestige until the end of the story. However, they suffer for their spousal choices:

> "They were both of them very unhappy. The eldest had married a gentleman, extremely handsome indeed, but so fond of his own person, that he was full of nothing but his own dear self and neglected his wife. The second had married a man of wit, but he only made use of it to plague and torment everybody, and his wife most of all" (*B&B*, 5).

Beauty, on the other hand, is very happy with Beast and does not pay attention to his looks or lack of wit. Instead, she pays attention to his good-nature, kindness, and even refuses to agree with Beast when he refers to himself as a "silly, stupid creature" (*B&B*, 4). Moreover, Griswold provides an interesting observation by suggesting that the distortion of appearance and reality may be mirrored by both Beauty's sisters and Beast (Griswold 2004: 45). He argues that the sisters are "duplicitous," because they appear to be loving and caring and beautiful on the outside, but on the inside, they are malevolent (ibid). They even pretend to be happy to see Beauty again when she pays them a visit (*B&B*, 5). Likewise, they appear to be grieved at the idea of Beauty's departure, which is why they "cried and tore their hair" to make her stay for another week (*B&B*, 5). In a nutshell, Beauty's elder sisters are two-faced. In comparison to them, Beast seems to possess a conflicting nature as well, but his "doubleness" is different from the sisters' one (Griswold 2004: 45). On the one hand, Beast's appearance is frightening, deformed, and ugly; but on the other hand, Beast is well-tempered, friendly, benevolent, and harmless. To put it in Griswold's words,

> "The sister's duplicity corresponds with the Beast's doubleness since his animal ugliness covers his virtuous nature. Beauty may, in fact, have this in mind when she says to the Beast, " I prefer you, just as you are, to those who, under a human form, hide a false and corrupt heart" (Griswold 2004: 45). [59]

Despite her revelation that she prefers Beast to factitious humans, Beauty does not accept her feelings for Beast until it is almost too late. This issue will be discussed later in this paper.

[59] To provide a broader understanding of Beauty's impression of Beast, the conversation between Beauty and Beast that leads to her revelation needs to be considered, because Beauty stresses Beast's positive traits of character before she comes to the conclusion discussed by Griswold. The conversation goes like this:
""You are very obliging, (answered Beauty;) I own I am pleased with your kindness, and when I consider that, your deformity scarce appears." "Yes, yes, (said the Beast,) my heart is good, but still I am a monster." "Among mankind, (says Beauty,) there are many that deserve that name more than you, and I prefer you, just as your are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart."" (*B&B,* 4).

Concerning the male characters in the story, Hearne observed that all of them "are assigned passive roles," which is underlined by her saying that "all of them giving up Beauty, at one point or another, without asserting themselves beyond an ineffectual protest" (Hearne 1989: 16). Indeed, Beauty's brothers do not play an important role in the story at all. They are just mentioned in the beginning of the story and we learn that they go to the army (*B&B,* 5). The only time that the brothers raise their voice is when they suggest to "either kill [the monster], or perish in the attempt" (*B&B,* 3). Notwithstanding their brave exclamation, the brothers are turned down very easily after the merchant has spread the bad news of Beast's demands (ibid.). The father, on the contrary, plays a more important role. However, as already explored in an earlier paper, "[t] audience hardly gets to know anything about his character. Just a few means of indirect characterization can give a clue as to how the merchant's character may be like" (Weber 2016: 11). For example, the merchant values Beauty's "humility, industry, and patience," which is expressed by contrasting Beauty to her indolent sisters (*B&B,* 1). Additionally, he "was so afflicted at the thoughts of losing his daughter," when Beauty decided to go Beast (*B&B,* 3). Finally, it is said that he "pined himself sick for the loss of her [Beauty]" (*B&B,* 5). Apparently, the merchant conceives a great deal of affection for his youngest daughter. Regardless, he does not seem to neglect Beauty's siblings. Without exception, his offspring were tutored, since he "spared no cost for their education" (*B&B,* 1). Unfortunately, the reader does not learn much about the relationship between the merchant and his elder daughters. However, he must have allowed them to marry the suitors who came in his absence (*B&B,* 3), because when Beauty visits her family roughly three months after her departure, her sisters are no longer unmarried (*B&B,* 5).

Last, but not least, Beast is another important male character. His true name is never mentioned, and he is just referred to by his nickname, because of his unfortunate appearance (compare Weber 2016: 12). Indeed, Beast's look is never described in detail. When he appears for the first time, the only information provided about his look is that he is a "frightful beast" (*B&B,* 2). About his character, the audience gets to know that he speaks in a "terrible voice" when he is in rage (ibid.). When Beast's proposal to Beauty is rejected, the audience also learns that Beast "began to sigh, and hissed so frightfully […]" (*B&B,* 4). Apart from this rare description, no further pieces of information are given about Beast's appearance. Even after the spell is broken, the appearance of the Prince is not described in detail. We just learn that he is "one of the loveliest Princes that eye ever beheld" and that

this man was "charming" and "worthy of all her [Beauty's] attention" (*B&B,* 6). Thus, this character in 'Beauty and the Beast' is "something of a mystery man," as Griswold puts it (Griswold 2004: 45).[60] Beast characterizes himself as being an ugly, and "poor, silly, stupid creature. […] My heart is good, but still I am a monster" (*B&B,* 4). However, Beast is surprisingly pensive for a creature that does not possess wit. This is true for his commentary on not being flattered by the merchant when the latter apologizes for his theft,[61] but also for the fact that Beast reflects on his character a lot. Even Beauty supports this idea by reassuring that "[there]is no sign of folly to think so, (replied Beauty,) for never did fool know this, or had so humble a conceit of his own understanding" (*B&B,* 4). In other words, it is highly unlikely that stupid people refer to themselves as being stupid or without wit, since most often they are not able to reflect on themselves to come to such a conclusion. In addition to this revelation, Beauty senses Beast's good qualities. Disregarding that she has come to the palace to suffer for her father's theft, she appreciates Beast's "kindness" and "good-nature" (*B&B,* 4). Considering that Beast appeared as frightful monster who wants to kill the merchant (or one of his daughters) for stealing a rose (*B&B,* 2), this twist is very surprising. Indeed, Beast's character seems to be contradictory on several different levels (compare Griswold 2004: 45f). First, Beast is presented as a horrifying creature, but deep inside he is a friendly, good-natured character as already mentioned. Secondly, as the owner of the castle, Beast takes the position of the master and is more powerful than anyone else in the mansion. Additionally, the merchant persuades Beauty's fearless brothers not to fight against Beast, because "Beast's power is so great, that I have no hopes of your overcoming him" (*B&B,* 3). Disregarding his great powers, Beast leaves the command to Beauty, by telling her "you are queen and mistress here; Speak your wishes, speak your will, Swift obedience meets them still" (*B&B,* 4). Indeed, Beast repeatedly tells Beauty that he cannot deny any of her requests: Beauty can not only bid him to leave her alone if his appearance frightens her (*B&B,* 4), but also receives permission to leave the castle for good when she asks to visit her father (*B&B,* 5). Last, but not least Beast is also a paradox, because he is presented as a terrifying kidnapper who is, nonetheless, generous. To put it differently, on the one hand,

[60] Griswold supports his point of Beast being a mysterious character by referring to the fact that the reason for Beast's transformation into an animal is never revealed in Beaumont's version (Griswold 2004: 45). In fact, when Beast/ the Price discloses his story, he only concedes that "a wicked fairy had condemned me to remain under that shape till a beautiful virgin should consent to marry me: the fairy likewise enjoined me to conceal my understanding; there was only you in the world generous enough to be won by the goodness of my temper; […]" (*B&B,* 6).

[61] "My name is not My MyLord, (replied the monster,) but Beast; I don't love compliments, not I; I like people should speak as they think; and so do not imagine I am to be moved by any of your flattering speeches" (*B&B,* 2).

Beast claims Beauty for himself- which represents the merchant's punishment for stealing a rose. On the other hand, Beast provides generous gifts to the merchant as a compensation for losing his youngest daughter (compare Griswold 2004: 46; Weber 2016: 12). To summarize Beast's character in Griswold's words, Beast is paradoxical, because

> "he is horrific and frightens the Merchant and Beauty, and they cower at his appearance. On the other hand, this scary creature is also pitiable and in need of petting; he sighs in sorrow […], and he whines in grief at her departure […]. The Beast is also paradoxical in being immensely powerful. […] [Nonetheless,] he is a courtly pussycat who surrenders the reins of power to the woman he puts on a pedestal. […] He tells her he cannot refuse her, […] [and is] extraordinarily generous. […] On the other hand, he seems bizarrely begrudging when he gets enraged over the loss of some roses. Frightening but pitiable, powerful but deferential, generous but mean- these are some of the contradictions within Beaumont's paradoxical Beast. Still, there is a logic to these pairs since they consist of recognizable opposites. Less logical, however, is the central paradox of the Beast, an oxymoron of Beauty's making: she says the Beast is ugly *but* he is good and kind" (Griswold 2004: 45f).

The characterization above is a rather rational one. It is based on Beast's appearance and his actions, but, it disregards his feelings. At this point, a psychological approach is needed. Fairy tales typically illustrate inner psychological phenomena of human beings, according to scholars like Jones, Bettelheim, Wilkes, and others. In "represent[ing] the deep-seated feelings of ordinary individuals in facing the typical challenges of life," (Jones 2002: 11) fairy tales mirror the unconscious mind. Bettelheim and Wilkes are convinced that fairy tales illustrate elementary human hopes and desires, but also human foibles and existential anxieties (compare Bettelheim 1989: 10; Wilkes 2008: 62). Bettelheim determines "the need to be loved and the fear that one is thought worthless; the love of life, and the fear of death" as "existential anxieties and dilemmas" (Bettelheim 1989: 10). In this regard, Wilkes also mentions the wish of being appreciated, the hope to win somebody's affections and love, as well as the fear of being left (Wilkes 2008: 62). All these essential concerns are somehow represented by Beast. On the one hand, Beast is aware of his ugly and terrifying appearance, which is expressed when he talks to Beauty for the first time at supper (*B&B*, 4). Considering that he has lived in utter solitude for a long time, Beast probably feels the need to be loved.[62] His need of receiving love presumably even became more consuming as time went by. On

[62] Even Griswold indirectly supports this argument by saying that Beast is "pitiable and in need of petting" (Griswold 2004: 45; see the discussion above).

top of this, Beast considers himself worthless[63] and does not expect Beauty to spend time with him. Consequently, Beast must have the wish to be appreciated- even though he may not consciously grasp this wish. However, the revelation of him being "obliged" to Beauty (*B&B,* 4) and his confession that he loves Beauty "with the tenderest affection" indicates that he feels relieved to receive kindness from Beauty, instead of being rejected. In fact, when Beauty refuses his marriage proposal, Beast even sighs (*B&B,* 4). To conclude, to Beast, living with Beauty represents a possibility to avoid being alone for the rest of his life. Hence, Beast wants Beauty to stay with him forever. Accordingly, he feels grief and sorrow when Beauty asks to visit her family, for Beast fears that she will never come back. Indeed, he even predicts he will "die with grief" if she will not return (*B&B,* 5). Undoubtedly, this confession mirrors his fear of death. Probably, he still hopes to win Beauty's love, but since she does not return to him after one week, as promised, he feels rejected and thought he has lost her (*B&B,* 6). As a result, Beast wants to die. Luckily, Beauty arrives just in time and does not just save Beast's life, but also disenchants him. As a result, Beast eventually, receives the affection and appreciation that he has been longing for. To summarize my findings, Beast considers himself a worthless, monstrous and ugly creature that will never receive love. In addition, he represents numerous existential anxieties and desires of mankind, such as the need to be loved and the fear of death.

5.1.3. Conveying Morality: Beaumont's Intentions

Before I discuss further aspects of 'Beauty and the Beast,' I need to remind the reader about the fact that Beaumont's tale is a moral fairy tale. Her creation was meant to address young females; especially those of aristocracy (Griswold 2004: 50). Her stories in the *Magasin des Enfants* are designed to teach and delight (ibid), which explains why all her fairy tales focus on "the proper upbringing of young girls like Beauty, and she [Beaumont] continually stressed industriousness, self-sacrifice, modesty, and diligence in all her tales as the qualities young ladies and men must possess to attain happiness" (Zipes 2000: 294). Thus, the author purposefully points towards virtuous traits of character and includes moral commentary, as well as discussions about gender roles, ethics, and manners (compare Swain 2008: 105, Zipes 2007: 17). Since the further discussion of 'Beauty and the Beast' will include psychological and feminist views on the plot actions, the danger of getting lost in interpretations is high. Consequently, I want to stress Beaumont's intention of conveying

[63] Review the paragraph that discussed how he describes himself (p. 49).

moral lessons on a rather obvious level before I present the more complex approaches of interpreting her narrative. Beaumont's tale teaches numerous lessons. As already indicated in the discussion above, some of these lessons are presented explicitly, whereas others are expressed implicitly. The lessons her narrative teaches are listed below:

- Among other traits of character, kindness, generosity, friendliness are valuable qualities that are praiseworthy and desirable in both men and women (see p. 41, 43). Hence, inner values are more important than looks and wit (see p. 47).
- In contrast attending parties, reading books supports the inner development and gives rise to personal happiness (see p. 46f).
- The audience is not just confronted with fundamental hopes, human desires, and existential fears, but the tale also presents ways how to deal with them (see p. 50f)

Additionally, Griswold adds the following moral lessons:

- "that it is admirable to be dutiful and concerned with one's parents" (Griswold 2004: 51).
- "that when it comes to matters of class, it is best to be humble instead of "putting on airs"" (Griswold 2004: 51).
- "that hard work in rural settings makes one healthy and cheerful and it is to be preferred to idleness and metropolitan life" (Griswold 2004: 51)
- "that honesty (like in Beauty's) is more admirable than duplicity (like that of her sisters)" (Griswold 2004: 51).

Apart from these moral lessons, the tale offers different starting points for both a psychological and a feminist approach to the story of 'Beauty and the Beast,' which will be further discussed in the next paragraphs.

5.1.4. A Rose in Exchange for a Daughter: The Oedipal Conflict and Beast's Retransformation

Since the relationship between Beauty and her father as well as her relationship to Beast deserve a more complex analysis, the following paragraph will focus on this issue. In this regard, the motif of wishing for a rose and collecting it plays a central role. Moreover, Beauty accepts a ring from Beast after she asked him to visit her father. Thus, the symbolic meaning of both items (rose and ring) shall be discussed in this section.

The plot reveals that the merchant likes Beauty very much. He even thinks that she surpasses her sisters (*B&B,* 1). In accordance to Winterstein's findings about folkloric

traditions,[64] the merchant could, indeed, feel greatly affected by his daughter, because he does not protest when she refuses to marry a fine gentleman (*B&B*, 1). Winterstein found out that girls who entered the age of menstruation were frequently often separated from either the entire group they have lived with or at least from the male people in that community (Winterstein 1997: 56). He explains that the seclusion called "Mädchenexil" serves the function of averting the "inzestuöse Neigung des Vaters zur Tochter" (Winterstein 1997: 65). In this context, Winterstein also mentions that, in many cultures, the father possessed the right to claim his daughter for himself- he calls it "das Recht des Vaters auf die Tochter" (Winterstein 1997: 66). In the story 'Beauty and the Beast,' Beauty was not forced to be separated from her father. Regardless, she leaves her family to live in solitude with a beastly creature which scares her initially, but soon she learns to even enjoy his presence. Her father, on the other hand, initiates the separation and allows his daughter to leave his house.

Following the psychological approach, Beauty needs this separation from her father in order to mature. Disregarding that Beauty's age is not mentioned in the story, it is suggested that she might be at the age of a preadolescent girl.[65] In other words, from a biological point of view, Beauty is at a stage of life that is characterized by experiencing changes and yet unknown emotions which will lead to the transition from a girl into a grown woman. Thus, Beauty's development can be interpreted in several ways. First, Beauty could suffer from Oedipal love and needs to learn to transfer her love to a man other than her father to receive personal happiness (compare Bettelheim 1989: 303; Hearne 1989: 18; Griswold 2004: 53). On the other hand, it is suggested that Beauty actively seeks adventures for the purpose of experiencing personal growth, which eventually succeeds in reaching a higher stage of development (compare Blitz 1943: 7ff). Regarding the argument of Beauty suffering from Oedipal love, Beaumont's narrative indeed allows the conclusion that Beauty is "devoted to her father" (Griswold 2004: 42). Twice, the girl refuses to marry, because she cannot leave the merchant (ibid).[66] When Beast demands an atonement, she is even willing to sacrifice herself to safe her father's life. Undoubtedly, Beauty's actions and thoughts are driven by

[64] Winterstein discusses folkloric ceremonies that prepare young woman for marriage. He concluded that the process of maturation was celebrated in several cultures (Winterstein 1997: 56).

[65] The suggestion is based on the fact that the pupils in the frame story are aged between 5 and 13 years. Additionally, the tale is predominantly designed to address preadolescent women (see pages 38f, 51).

[66] In the beginning, Beauty explains she was too young to get married (*B&B*, 1). The second time she refuses to marry a gentleman, Beauty claims that she doesn't want to leave her father "in his misfortunes" (*B&B,* 1).

love for her father (Bettelheim 1989: 303, 307). Hence, Bettelheim suggests that Beauty is caught up in Oedipal conflicts.[67] He explains:

> "The Oedipus complex is the crucial problem of childhood […].The older child, from about age five on, is struggling to extricate himself by partly repressing the conflict, partly solving it by forming emotional attachments to others besides his parents, and partly sublimating it. […] A child not only dreams about marrying his parent of the other sex, but actively spins fantasies around it. […] At this age, from four until puberty, what the child needs most [is the reassurance] that there is a happy solution to his oedipal problems. But reassurance about a happy outcome has to come first […]. As long as we have not yet achieved considerable security within ourselves, we cannot engage in difficult psychological struggles unless a positive outcome seems certain to us, whatever the changes for this may be in reality" (Bettelheim 1989: 38f).

In other words, Beauty is bound to her father until she learns to loosen her emotional attachment to him. This can only be done, according to Bettelheim, if Beauty is reassured that neither she nor her father will suffer from such a resolution. Additionally, the excerpt suggests that Beauty might long for "forming emotional attachments to others" (ibid.). Indeed, Beauty develops an emotional bond to Beast while the story proceeds. Eventually, she even gets married to him. Beauty's decision to appreciate Beast as a part of her life is already foreshadowed in the moment when she accepts the ring of Beast (*B&B*, 5). A ring symbolizes perfection, eternity and dignity (Wetzel 2011: 264). In addition, wedding and promise rings also denote affiliation, faithfulness and solidarity (ibid.). Thus, by taking the ring from Beast, Beauty already accepts the bond between her and Beast- even though she might not be able to define this emotional bond. The meeting of both main characters is initiated by Beauty's father at the moment when he picks a branch of roses in Beasts gardens. In fairy tales, legends, and folk tales, roses indicate that a change is going to happen (Beuchert 2004: 279). As a symbol, roses represent both, positive and negative concepts. For instance, it is a symbol for perfection, beauty, love,[68] virginity, blood, and gracefulness (ibid.). Hence, roses are said to be precious flowers. In a negative sense, however, roses symbolize evanescence, mortality,[69] and vice, (ibid.) but they also embody a special potential

[67] Scholars like Hearne and Griswold support the theory that Beauty is compelled by Oedipal love at the beginning of the story (compare Hearne 1989: 18; Griswold 2004: 53).

[68] Especially red roses symbolize the request for love and affection, but also erotic, and the longing for a mating partner (Beuchert 2004: 281). Hence, by giving red roses to someone, the giver may express three different things: (1) that he feels love for the other person, (2) his hope of getting together and becoming a couple, or (3) the hope of not being rejected (ibid).

[69] Both, evanescence and mortality are symbolized by the period of how long the rose blossoms (Beuchert 2004: 281f). Usually roses wither fast, which is the reason why they also represent fading beauty and fading happiness (ibid).

of temptation (Beuchert 2004: 281).[70] In 'Beauty and the Beast,' the rose can be interpreted "either as a figure for male power, which is in play between the father and his daughter's suitor, or as a sign of the young woman's sexual innocence, which will soon be lost" (Swain 2008: 108). According to Bettelheim, the broken rose, indeed, illustrates lost virginity (Bettelheim 1989: 306). After the merchant got caught, he agrees to the deal of either be sentenced to death or sending one of his daughters to the castle; provided that the girl will come willingly (*B&B,* 2). Apparently, the relationship between Beauty and her father is a special one. Undoubtedly, both care for each other, since both are full of sorrow and sadness when they bid each other farewell (*B&B,* 4). As the story proceeds, the audience gets to know that Beauty is concerned about her father's well-being (*B&B,* 4f). On the other hand, Beauty seems to settle down in her new residence. Apparently, she enjoys Beast's presence and even looks forward to the daily conversations at supper (*B&B,* 5). Hence, Beauty seems to establish a relationship with Beast based on affection. Notwithstanding, the girl refuses to accept Beast's marriage proposal. Instead, she feels "very uneasy" being asked to marry him on a daily basis (ibid), but she admits: "I shall always esteem you as a friend; […] I love you too well to be the cause of your death […]" (ibid.). As the conversation goes on, Beauty asks for permission to visit her father, because she is concerned he might have become sick as a course of being alone.[71] According to Bettelheim's theory, Beauty's intention to visit her father can be interpreted as inner drive to solve the Oedipal conflict. Hence, getting to know that he is doing well would reassure her "that there is a happy solution" to her Oedipal dilemma (compare Bettelheim 1989: 39). Following this idea, 'Beauty and the Beast' could be read as a "a series of Beauty's trial separations from her father until, finally, she can leave the nest and remain with her admirer" (Griswold 2004: 56). However, opponents of Bettelheim's psychoanalytical approach to fairy tales criticize him for illustrating a "repressive and sexist" point of view (Haase 2000: 407). Furthermore, they emphasize his ignorance towards the historical development of the fairy tale genre (ibid). Concerning the Oedipal conflict, critics argue that Bettelheim's approach does not just offer a patriarchal understanding, but they also consider the application of this theory to the process of child development controversial, because it "constructs the child as disturbed and in need of therapeutic instruction [and] conceives of female sexuality as deviant […]" (McCallum 2000: 19).

[70] Disregarding that the mentioned temptation is probably meant in a sexual way, Beauty's father, indeed, gets temped by the roses in Beast's garden and picks a branch of them for Beauty.

[71] The magical looking-glass allows Beauty to have a peek at her father whenever she asks for it (*B&B,* 4f).

Another interesting point is brought up by Griswold, who suggests that Beauty considers sex as beastly for as long as she hasn't "[transferred] her love from her father to the price […]" (Griswold 2004: 56). He supports his point with Bettelheim's idea that "for as long as Beauty has a special bond of affection with her father, she sees sex as animal-like and loathsome because of the incest taboo" (ibid). Following this idea, Beauty *perceives* other men as beast-like until she has resolved her Oedipal problem. This interpretation implies that Beauty's future husband has always been in a human form- he "has *always* looked like the Prince," (Griswold 2004: 57) as Griswold puts it and continues:[72]

> "Beauty- because of the incest taboo and her oedipal attachment to her father- has not seen the prince correctly and has imagined him a beast. Once she works through her relationship with her father and separates from him, she can see the Prince as he is- *and as he has always been*" (Griswold 2004: 567).

In my opinion, Beauty does not suffer from Oedipal love for her father that restricts her from finding a mating partner. Although Beauty refuses to marry Beast for as long as she stays in the castle, she already notices that she is emotionally attached to him. In addition, simply the act of visiting her father does neither make her love for Beast grow nor does it change Beauty's perception of Beast- in fact, Beast is still in his animal form when Beauty returns to him after having visited her father (*B&B*, 6). Even after the sick and dying Beast appears in a dream of hers, Beauty refuses to admit she loves Beast. She just realizes that she needs to return to him and explains: "It is true, I do not feel the tenderness of affection for him, but I find I have the highest gratitude, esteem, and friendship; and I will not make him miserable […] " (*B&B*, 6). Therefore, I do not support the argument that Beauty suffers from Oedipal love. However, the symbolism of falling in love with an animal and the meaning of the Beast's transformation is worth to be further discussed. Dieckmann, another proponent of the psychological approach, explains the symbolism of snakes regarding maturation and sexuality (Dieckmann 1995: 448f.). He analyzed folk narratives in which the female protagonist gets married to an enchanted prince who has been turned into a snake. Regarding the similarity of this motif, his findings can be analogously applied to 'Beauty and the Beast' and the issue discussed above. Dieckmann argues that snakes symbolize natural, inner-human desires, which are *per se* healthy, though yet undifferentiated and

[72] The highlights are present in the original text.

impersonal (ibid).[73] Especially when a girl gets married to a snake, this creature is likely to represent sexual feelings and desires (of females) that occur for the first time during puberty. In this regard, fairy tales present a way to deal with these, yet mysterious and unknown feelings that are perceived as being dangerous and disgusting or simply ugly. Despite this, these feelings emerged from the character's psyche, which is the reason why the character must learn to accept and embrace them (ibid). Additionally, Dieckmann points out that falling for sexuality before marriage had been considered a bad thing for centuries. In a marital relationship, however, the satisfaction of sexual desires is the most beautiful thing possible. This change in perception is expressed by the outer appearance of the animal groom/ Prince (compare Dieckmann 1995: 449; Bettelheim 1989: 308) - the character of the snake or Beast alike. Applied to 'Beauty and the Beast,' Beast is presented in a beastly form- undifferentiated; ugly; terrifying-[74] for as long as Beauty is not willing to marry him. His transformation into human form (or at least the fact that Beauty perceives him in a human form) symbolizes Beauty's completed maturation and self- realization according to the psychological approach (compare Bettelheim 1977: 39, 307; analogue Dieckmann 1995: 449).[75] However, there are two arguments that weaken this interpretation. Especially Bettelheim's implicit conclusion that Beauty only perceives her future husband as beast, because she is not yet ready to experience sexuality (compare Bettelheim 1977: 308) can be proven untenable by looking at Beaumont's narrative. Right from the start, Beauty's future husband is presented as a beastly creature: Beast introduces himself with the words "[m]y name is not My Lord, […] but Beast" (*B&B,* 2). Additionally, the narrator refers to him as beast and Beauty's father sees a beastly creature approaching him after he picked a branch of roses.[76] Thus, the Prince is actually captured in an animal form when Beauty and her father meet him. Secondly, Beauty perceives Beast "*before any transformation*," as compelling and worth being loved (compare Hearne 1989: 27). Even though she already

[73] Dieckmann explains: "Einem solchen Stück Natur entspricht in der Seele des Menschen der Triebgrund und die natürliche, an sich gesunde, aber noch undifferenzierte und unpersönliche Triebhaftigkeit" (Dieckmann 1995: 448f.).

[74] As already pointed out, Beast's appearance is never described. It is only said that he is a frightful Beast (see p. 48). Thus, it is left to the audience to imagine how this creature might look like.

[75] The fairy tale 'The Frog King' presents a similar thematic situation and a similar interpretation of the fairy tale is possible, which supports the arguments presented in this paper. In 'The Frog King,' a girl promised to spend her time with an animal creature (a frog) that seeks to be freed from the spell that represses his human form. Psychoanalytical scholars interpret the presentation of the disgusting frog and the disenchantment of the animal creature as a process that "mirrors the psychological repression [of sexual desires] followed by the healing release" (Haase 2000: 404). Based on the thematic similarity between 'Beauty and the Beast,' 'The Frog King,' and the fairy tales that were taken into consideration by Dieckmann, an analogical Freudian interpretation of these stories is possible: they deal with sexual anxiety and sexual maturation.

[76] "[The merchant] saw such a frightful beast coming towards him […]. "You are very ungrateful, (said the beast to him, in a terrible voice) […]" (*B&B*, 2).

admitted she loves him before she visited her father, Beast did not appear in his true form at this point of the narrative.[77] Instead, he stayed an animal until Beauty confesses that she wants to become his wife, because she cannot live without him. It is true that the transformation was initiated by accepting the marriage proposal, but Beauty was confused and surprised when her beloved Beast disappeared: "she turned to her dear Beast […] but how great was her surprise! Beast had disappeared [and turned into a Prince]. Though this Prince was worthy of all her attention, she could not forbear asking where Beast was" (*B&B*, 6). Hence, it is unlikely that Beast was only transformed, because Beauty appreciated her sexual desires. In fact, Beauty did not seek to get married to a man, but she wanted to get married to the beastly- looking creature. In other words, she has learned to ignore looks and has learned to appreciate Beast the way he is. Accordingly, even Beast gains personal happiness: Already in his indistinctive animal form, he witnesses Beauty's true love and devotion. Thus, he already receives what he has been longing for for so long. On top of this, his enchantment is broken, and he turns into his human form- a Prince. To conclude, not just Beauty, but also Beast finds true love and gains personal happiness even before Beast appears in his human form (compare Weber 2016: 16). Consequently, the transformation can rather be interpreted as 'bonus' than a symbol of Beauty overcoming a potential Oedipal dilemma. In addition to my arguments, Griswold criticizes the psychological approach for disregarding Beast's desires, problems and ***his*** process of maturation,[78] but only focusing on Beauty. He points out that 'Beauty and the Beast' has been narrowed down to[79]

> "Beauty and *her* problems. […] Moreover, in directing attention away from Beast's physical transformation and towards Beauty's emotional transformation, both Jungians and Freudians have come to see the tale as an account of *female* maturation. Beauty passes through various developmental stages. She learns and matures" (Griswold 2004: 57).

[77] (See p. 55, 56).

[78] For example, Beast suffers from existential fears and represents existential human desires, as already explained (see p. 50f.). Additionally, Beast's forced transformation into an animal- initiated by another character- could represent the penalty of the Prince for having done something bad or simply for behaving inappropriately. In this regard, Griswold suggests that the Prince might have been enchanted, because approached women inappropriately (Griswold 2004: 57). His theory is based on Beast's repeated marriage proposal that makes Beauty feel uneasy (*B&B,* 5). Thus, having been turned into an animal, would be a punishment to the Price. If this suggestion is true, Beast needed to learn to control his temper and the tale "might talk about a *male's* needing to learn not to force himself on women and his [the man's] demonstration that he can be a gentleman," as Griswold concludes (Griswold 2004: 57). Unfortunately, Beaumont's version does not explain why the Prince was enchanted. The audience only gets to know that a wicked fairy conducted the spell (*B&B*, 6). However, Griswold's idea gives food for thoughts and opens a field for discussion.

[79] The highlights are present in the original text.

Furthermore, Griswold brings up another interesting point: Apart from reading Oedipal conflicts and ways how to deal with them into the story, 'Beauty and the Beast' can also be understood as a narrative that illustrates the changes of personal characteristics and behavior which are caused by the process of maturation. From this point of view, Beauty's request for a rose indicates her "(subconscious) wish to go adrift from her father" (Weber 2016: 12). If so, the fact that Beauty wants to go to Beast willingly can be understood as a wish to experience adventures or the wish to grow. Interpreting the seeking for adventures as an internal wish to grow is suggested by Blitz who analyzed the dreams of children who were at the age of leaving childhood. Already in 1943, Blitz published her findings about the progression of leaving childhood behind and entering adulthood.[80] Despite the fact that her studies were conducted in the middle of the last century, her findings are still valid, which is why I include them in this paper. Blitz is convinced that human beings undergo several changes during the process of maturation. These changes are naturally wanted, but they also cause some difficulties as well. Blitz explains (Blitz 1943: 7):

> „Der Zwiespalt zwischen diesen beiden urtümlichen Gewalten, Antrieb und Hemmung, ist eines der Grundprobleme der Entwicklung des Kindes und Jugendlichen überhaupt. Jede Lebensstufe erfährt auf neue diesen Kampf, der im Zwiespalt die höhere Lebensform gestalten muß […]. Die Macht des Verharrens, die in der naturgegebenen Verzögerung der Entwicklung liegt, wird uns verständlich, wenn wir erfahren, daß im Unbewußten das Hintersichlassen einer Lebensstufe als ein Sterben verbildert werden kann." (Blitz 1943: 7).

In this extract, Blitz mentions two important aspects. First, each human being is going to develop, but the development to a higher stage is driven forward (Antrieb) and inhibited (Hemmung) at the same time (ibid). Hence, it is evident that each person is confronted with struggles and difficulties during puberty. Following this thought, Beauty's uncertainties about leaving home and living with Beast can be understood as a result of the struggle between the driving and inhibiting forces of development. The fact that she leaves home on her free will is an indicator for her wanting to grow and represents her wish to become independent from her family to be able to live her life. On the other hand, she suffers from being separated from her father while she has lived with Beast for some time. These feelings probably arise from inhibiting factors that prevent Beauty from acting with precipitation. Nonetheless, she already feels that a change is going to happen, because she notices that her

[80] Again, an analogical interpretation of 'The Frog King' can be applied. Instead of interpreting the story as a mirror image of sexual anxiety and the triumph over it, both stories could also be read as exemplification of the call for adventures- or in other words: "the individual's awakening to unconscious forces and a new stage of life" (Haase 2000: 405).

affection towards Beast grows. However, Beauty- such as every human being- has to leave a lower developmental stage before a new one can be entered. This leads to the idea that something needs to die before a new stage of development can be reached, which is the other important aspect pointed out by Blitz (ibid.). Indeed, if applied to 'Beauty and the Beast,' a near-death experience plays an important role in the process of Beauty's maturation: Only after Beauty saw that Beast is going to die, she realized that she wants to be with him. In other words, Beast's near-death experience initiates Beauty to overcome her uncertainty and triggers her personal growth. In addition, Blitz describes the idea that self-awareness and self-determination can be achieved by love. She is convinced "[…] daß der Mensch nicht nur zur Liebe reif werden muß, sondern auch durch die Liefe reift" (Blitz 1943: 28). In other words, love can be a factor that promotes maturation and self-exploration. Following this thought, Beauty's growing curiosity in Beast can be interpreted as a side effect of both, her maturation and the rising awareness of her (sexual) identity (compare Jones 2002: 22), which will be discussed in more detail in the next paragraph.

5.1.5. Self-Exploration and Self-Determination: Beauty Discovers Her Feminine Sexuality

Whereas the psychological approach, above all, concentrates on Oedipal conflicts, sexual anxiety, and maturation; the exploration of the inner self as well as the discovery of the feminine sexuality is focused on by feminist approaches. Yet, there are two distinctive tendencies of feminist approaches to fairy tales. Some feminists disapprove 'Beauty and the Beast,' while others praise it for being empowering to feminists. The objectors criticize the tale for presenting Beauty as a submissive and self-sacrificial woman that is rewarded for rejecting her own wishes. Indeed, in the beginning of the narrative, Beauty is dominated by the thoughts of being devoted to her father,[81] which is one implication why feminists argue that Beauty represses her feelings and desires for as long as she puts the interests of others before her own (compare Griswold 2004: 63). Consequently, critical feminists argue that Beaumont's narrative teaches women to be submissive, obedient, industrious, and patient. Thus, if a girl is beautiful and humble, she will achieve personal happiness (Griswold 2004:

[81] Beauty's devotion to her father is exemplified by several actions: Beauty rejects suitors twice in order to remain with her father (B&B, 1); she moves to the countryside instead of staying in the city (ibid.); finally, Beauty agrees to go to live with Beast to save her father's life (B&B 3). In addition, review he discussion about the Oedipal conflict on p. 53ff.

63). Furthermore, critical feminists consider Beauty's agreement to marry Beast as a glorified representation of arranged marriages. As Griswold puts it:

> "[T]hese feminists also see the situation of women pledged to arranged marriages by their father. [This reading would imply the lesson or aristocratic girls] that they should acquiesce to arrangements that have been made for them. Moreover, the tale suggests that if her selected spouse should strike her as a beast, a young woman should know that a clever and well-meaning woman can change a brute into a companionable husband" (Griswold 2004: 63).

Following this superficial reading, Beaumont, indeed, glorifies patriarchy and teaches young women to disregard their individual feelings and desires. Thus, Beauty could be perceived a victim of a patriarchal culture (Griswold 2004: 62). However, considering that Beaumont herself had to accept an arranged marriage- which was annulled after two years- she experienced the drawbacks of arranged marriages on her own.[82] For this reason, it is highly likely that her narrative does not glorify patriarchy, but that she was somewhat an early feminist (Griswold 2004: 64).[83] If so, the entire story depends on Beauty's free will and her decisions (Griswold 2004: 43; Hearne 1989: 19). Accordingly, choice and free will are central elements in Beaumont's story (Griswold 2004: 43) and Beauty can be perceived a free, independent woman (Hearne 1989: 18f.) .[84] Arguments that support this notion can be found in Beaumont's narrative. First, Beauty is not forced to live with Beast at all, because neither her father nor Beast demands her to leave her family. It is her own wish to live in Beast's castle. Besides, Beast never imposes his will on the young girl. Moreover, he does not suppress her or forces Beauty to any action or decision. Instead, he even assures her she is the mistress of the castle (*B&B*, 4). Moreover, he cannot reject any of Beauty's requests, which is the reason why Beast allows Beauty to visit her father and even gives her permission to stay away from the castle and Beast's company: "I had rather die myself, (said the monster,) than give you the least uneasiness: I will send you to your father, you shall remain with him, and poor Beast will die with grief" (*B&B*, 5). In other words, at no point of the narrative, Beauty is suppressed by male figures. To the contrary, the only compulsions she is confronted with are emotional ones: Beauty feels emotionally attached to her father which

[82] (See p. 38).

[83] Griswold supports this notion with Beaumont's intention to educate young women. Despite the traditions of her times strictly suppressed women, Beaumont devoted her book *Le Magasin des Enfants* to young women. In the introduction to her publication, Beaumont emphasizes that she wants girls to be educated and her intention is to encourage them not to be degraded to "fodder for marriage," but to be accepted and perceived intelligent beings (compare Griswold 2004: 64; Hearne 1989: 17 who provided an extract of Beaumont's introduction that appeared in *Le Magasin des Enfants*).

[84] Especially, the comparison between Beauty and her sisters illustrates perfectly that Beauty is independent from men (i.e. independent from her father and possible husbands); review p. 46f.

makes her willing to save his life by agreeing to live with Beast. Additionally, Beauty needs to decide on her own whether or not she will return to Beast after she left him for visiting her family. Again, Beast does not force her to return to him. Instead, everything that happens in the story depends on Beauty's will and her ability to make decisions (compare Griswold 2004: 43). Consequently, one can say that Beauty is in control of the situation right from the moment when her father hands over the rose to her. Accordingly, Beauty's interactions with Beast depend on her own will and they proceed from nothing but Beauty's decisions.[85] In fact, if one considers the allocation of decision-making and the ability to generate changes, Beauty is assigned an active role, whereas the male characters in Beaumont's narrative possess passive roles.[86] This observation gives rise to a positive feminist interpretation of the tale that focuses on Beauty's independence. Following this idea, 'Beauty and the Beast' can also be understood as a narrative about the (sexual) maturation and self-exploration of a girl that culminates in self- determination. To examine Beauty's personal growth, one must keep in mind that both maturation and self-exploration contain conscious and subconscious aspects. Each human being has to discover his inner self in order to become the person he truly is.[87] Thus, the process of self-exploration requires not only introspective approaches, but also a high level of self-awareness. The guiding objective of this development is to identify values that one appreciates in oneself and others, as well as to reveal personal goals, motivations, and convictions. In other words, Beauty is obliged to discover her desires, to declare her needs, and to act according to her wishes (compare Griswold 2004: 43). Accordingly, a second group of feminists endorse 'Beauty and the Beast.' They praise the story for emphasizing Beauty's opportunities to make choices as well as for illustrating a strong, incorruptible, and independent woman (compare Griswold 2004: 64). Feminists and supporters of the Jungian psychological approach alike- such as Maria Warner and Angela Carter- consider the tale empowering to women (Griswold 2004: 63). Scholars that follow the endorsing-feminist approach, argue that 'Beauty and the Beast' presents a "desirable exploration of feminine erotics" (Griswold 2004: 53). Indeed, in accordance to Blitz' idea of maturation,[88] one can argue that Beauty's process of maturation is not just initiated by Beast, but also successfully promoted by him and his love towards Beauty. Disregarding that

[85] Hearne supports this argument. She explains: "[…] Beauty's encounter with the Beast is entirely in her own hands. Her control of the situation is emphasized over and over again in the Beast's assurance that everything in the palace is hers to command, in his nightly but gentlemanly request that she consent to be his wife, and in her final realization of the affection for him upon their union depends" (Hearne 1989: 15).

[86] (See p. 48).

[87] As declared in the introduction, the male form is used in a gender-neutral context. Accordingly, this argument applies to women equally.

[88] In specific the idea that love promotes the process of maturation (see p. 60).

the girl initially feared being eaten by Beast, she soon seizes the opportunity to explore herself: Beauty 'blossoms' in the castle; she is free to pursue her hobbies and she even gets emotionally attached to Beast. At first, Beauty loses the fear of Beast, but only after three months, Beauty even looks forward to seeing Beast at supper (*B&B*, 5). Additionally, she feels not just compassion for Beast, but also considers him a friend (ibid) and eventually wants to marry him, because she cannot imagine living without him (*B&B*, 6). This development illustrates that Beauty dares to discover her inner self step by step. She learns not just to explore her own desires, but also to embrace and to live them. Hence, Beauty seems to need the freedom that Beast offers to her to become her true self: Beast provides Beauty with the opportunity to realize her female erotic desires and her pleasures in mating (compare Griswold 2004: 53). One could even argue that Beauty might desire a mating partner that is mysterious, wild, hairy, and fervid (ibid). Following this argument, Beauty is presented as an independent woman,[89] who follows her heart and embraces her female sexuality, once she has figured out her own desires. In short, Beauty's "inner conflicts [are resolved] by free will" and she is able to become a free woman who illustrates "feminine independence and autonomy" (Griswold 2004: 64). To conclude, as the story progresses, Beauty embarks to explore her desires and female erotics. Eventually, she even discovers her inner self and she learns to act in a self-determined way: She matures and reaches a higher stage of development; she blossoms at the Beast's castle; she finally understands what her heart wants and what she desires to be happy; and by realizing that she loves Beast, she is able to break the spell that captured him in an animal form. [90] Eventually, Beauty and Beast are alike and they can experience not just further personal growth together, but they are also able to satisfy their needs in a self-determined way. Thus, read in a feminist way, 'Beauty and the Beast' exemplifies the maturation of a girl that becomes self-determined.

[89] Just like it has already been suggested earlier in this paper (see p. 46f.,59).

[90] Unfortunately, the narrative gives more details about Beauty than about Beast and his feelings. Thus, the interpretation presented in this paper is rather unilateral and focuses on Beauty and her maturation. However, inspired by the basic principles of the feminist approach, it might be interesting to change the perspective at this point and to provide ideas that pay more attention to Beast and his (dis-)ability to make choices. As already said, read in a positive feminist way, 'Beauty and the Beast' emphasizes the importance of free will, autonomy and independent decision-making (see p. 61). However, Beast's self- exploration and his self-determination is impeded by the spell that binds him to his beastly appearance. Blitz interprets the forced transformation into an animal that is initiated by another character as "eine Art Verpuppungszustand, aus dem dann nach Leid und Entbehrungen aller Art die Prüflinge als König oder Königin auferstehen" (Blitz 1943: 10). Regardless, Beast cannot free himself from the curse by his own efforts- no matter for how long he has suffered under the spell or for how long he has experienced personal hardship. On the contrary, he is completely dependent on Beauty and her mercy- or more specific on her decision to love him. In other words, Beast cannot reach a higher level of development on his own. Instead, he needs to find a girl that truly loves him despite his appearance. Until he hasn't found that girl, he is forced to remain in a state that equals fossilization. However, after the spell is broken, Beast is as free and self-determined as Beauty is.

5.2. Angela Carter‘s ‘The Tiger’s Bride’

‘The Tiger’s Bride’ written by Angela Carter is a recreation of ‘Beauty and the Beast’ that was published in Carter’s collection of short fiction *The Bloody Chamber* (1979). The narrative presents the story of the beautiful young girl and her beastly lover from a slightly different angle. Disregarding that her variant “genuinely plays mischief with Beaumont’s tale,” (Griswold 2004: 182) Carter provides several intersections with the more famous tale and casts a different light on them, as it will be discussed in the following section of this paper.

5.2.1. Examining the Frame: The Tale and its Author

Decoding of motifs based on Swahn:

I 13; II 6 *[1]; IV (10) *[2]; VII 2 *[3] [91]

Angela Carter (1940- 1992) was a British fictional writer who published several collections of short stories, novels, and non-fictional pieces of literature. She studied medieval literature and was employed as a journalist. One sequence of her life, she lived in Japan where she developed a “strong feminist consciousness” (Bacchilega 2000: 89) that influenced her already radical point of view (ibid.). This mind opening experience lead her to create pieces of literature that are an exemplification of the resourcefulness, braveness, and willfulness of women, but they were never meant to present women as passive subordinates (Bacchilega 2000: 90). Instead, Carter

> “perceived herself as a socialist feminist and strongly argued for rejecting the identification of women with innocent victims, focusing instead on an effort to transform psychosexual politics by exploring the wide-ranging desires and strategies of women. [In short Carter can be described as a] provocative, linguistically dazzling, and intellectually daring writer […]” (Bacchilega 2000: 89).

[91] None of the motifs listed in III, V, VI apply. This may be because Swahn listed common motifs of traditional (folk) tales, but Carter’s narrative is a modern reinterpretation of a traditional tale.

*[1] Even though it is revealed that the male protagonist is a tiger, he is usually referred to as “The Beast.”

*[2] The heroine hurts the Beast by replying to his request with sharp words. However, the Beast will not disappear, but is willing to reveal his true form which happens at a riverbank.

*[3] Not the beastly-looking creature in the narrative is transformed, but the beautiful woman herself. She is released from the restrictions of mankind by the Beast when he licks off her human skin.

Remark: Even though, the dropping of oil/ wax is not employed as a motif that signals the breaking of a taboo, it is nonetheless involved in ‘The Tiger’s Bride’ (*TB,* 51).

In *The Bloody Chamber*, Carter presents modern retellings of familiar fairy tales. She uses a methodology that is divided into two parts: First, she creates rewritings that are closely related to familiar fairy tales to reconstruct their original notion and flavor. The second retelling, to the contrary, presents the traditional fairy tale from a different point of view by both including feminist ideas and by providing psychoanalytic insights (compare Day 1998: 134). Griswold summarizes Carter's strategy by saying that after "[h]aving restored the tale's roots, carter then turns to playing a variation upon the tradition, giving the tale a new spin in a feminist and erotic direction" (Griswold 2004: 181). It is exactly this feminist-based style of rewriting common tales that is of interest in this chapter. Even though most of Carter's modern retellings present young women that discover their sexuality, Carter "never thought of *The Bloody Chamber* as a crusading feminist book [like other of her publications such as *The Sadeian Women and the Ideology of Pornography* and *The Passion of New Eve*]," as Gordon explains (Gordon 2016: 268). Furthermore, Gordon reveals that Carter on the one hand "knew perfectly well that to write frankly about female sexuality was to upset a cultural norm," but Carter herself admitted she used the "latent content" (ibid.) of traditional tales and transformed it into stories that provide the reader with new input that apparently "subvert[s] and feminize[s] a patriarchal form" (Gordon 2016: 268).

In Carter's 'The Tiger's Bride,'[92] a beautiful, young girl and her father travel from the cold of Russia to "the sweet South" where "the lemon trees grow" (*TB*, 51). The girl- who is the narrator of the story- has no siblings. In the narrative, a disguised tiger, called the Beast, plays cards with the girl's father. At the beginning of the narrative, the Beast hands a stem of white roses to the girl and she rips the flower apart while her father loses not just his premises (*TB*, 52, 54), but also his daughter to the mysterious creature, because the man could not resist gambling (ibid). As a sign of forgiveness, the father asks his daughter to hand a rose to him. By breaking the stem, the girl pricks herself and covers the white rose with blood (*TB*, 55). Later, she is sent to the Beast's palazzo (*TB*, 57) where she eventually gets to know what Beast requests her to do in order to discharge her father's debt: Namely, to reveal her human skin (*TB*, 58).[93] After regretting being caught in this situation, the young girl decides not to obey the Beast's command, but to strike back by using harsh words (*TB*,

[92] 'The Tiger's Bride' is abbreviated by *TB* in the quotes that are taken from Carter's narrative.

[93] Despite this sexual-orientated demand, Beast only wants to look at Beauty's perfect human skin. He neither intends to approach Beauty sexually nor does he seek to touch her inappropriately. Instead, he assures that his "sole desire is to see the pretty young lady unclothed nude without her dress and that only for the one time after which she will be returned to her father undamaged with bankers' orders for the sum which he […] and also a number of fine presents such as furs, jewels and horses--'" (*TB*, 58).

61). However, when the Beast reveals his true form at a river, the girl revisits her decision and finally gets undressed herself; feeling free for the first time in her life (*TB*, 63f.). Back at the tiger's place, the young woman decides to visit the tiger. Undressed, she enters his chamber and sees the tiger unrevealed again; "pacing backwards and forwards" (*TB*, 66). Eventually, the female protagonist approaches the tiger, pets him, and the animal licks the skin off her body, revealing her "beautiful fur" (*TB*, 67).

Carter's style of narrative differs noticeably from the narrative tradition of fairy tales. Instead of having employed a neutral, omniscient observer, Carter presents the story in a personal voice (Bryant 1998: 90). The narrator is a female character who never reveals her name but is only referred to by others as "the girl" (*TB*, 54, 64) or "the young lady" (*TB*, 61, 65). Hence, the girl presents the story of her own life to the audience. Disregarding that the reader never gets to know the narrator's name, people who are familiar with 'Beauty and the Beast' assume that the narrator must be Beauty- especially because the Italian landlady shouted out "[c]he bella" when she saw the girl (*TB*, 52). The special style of narration used by Carter arouses the assumption that the author wants to set a frame for interpreting the story. In fact, the story focuses on "[t]he role of women as items of exchange in a patriarchal system," (Day 1998: 139) which is not just expressed by the chain of events, but also by the narrator's tone and choice of words. Throughout the story, the narrator expresses her anger ("This is a melancholy, introspective region; a sunless, featureless landscape, […] And a cruel city […]. And they lie to you and cheat you" (*TB*, 53)). Above all, the female narrator seems to be angry at her father and angry about the situation he put her into.[94] Additionally, the narrator expresses her felling of discomfort by repeatedly talking about the cold; may it be because she is used to the cold of Russia, but complains about the cold weather in Italy (*TB*, 51, 53, 54) [95] or because she feels the cold when she takes off her clothes, which makes her feel uncomfortable, because she is "unused to [her] own skin" (*TB*, 66). In short, Carter's female narrator "makes clear from the start that what blame there is to be assigned lies not

[94] This impression is conveyed at different points in the narrative- among them are the following passages. Commenting on her father's drive to play cards with the Beast, the narrator explains: "[I] watched with the furious cynicism peculiar to women whom circumstances force mutely to witness folly" (*TB,*52). Moreover, she adds that "[g]ambling is a sickness. My father said he loved me yet he staked his daughter on a hand of cards" (*TB*, 54). Furthermore, the narrator commends on her action of taking off her clothes at the river like this: "I felt as much atrocious pain as if I was stripping off my own underpelt and the smiling girl stood poised in the oblivion of her balked simulation of life, watching me peel down to the cold, white meat of contract and, […] where the eyes that watch you take no account of your existence" (*TB*, 66).

[95] To give some examples, the narrator explains that "you take the winter with you" (*TB*, 53) and complains about the cold in Italy: "I was colder than I'd ever been in Russia, when nights are coldest there" (*TB*, 54).

with her but the dominant system to which she is only a bargaining chip," as Bryant declares (Bryant 1998: 90).

Regarding time and place, Carter also breaks with the tradition of the fairy tale genre. Instead of leaving the time and place undefined, Carter explicitly sets a specific frame regarding time and place: The author repeatedly emphasizes that the story is set in the winter season (*TB*, 53, 62- 64). Moreover, it is mentioned that the narrator and her father are from Russia and that they are currently visiting Italy (*TB*, 51f).[96] In other words, the story of 'The Tiger's Bride' is set in specific season and in a country that is not just demographically, but also culturally and socially defined and unfamiliar to the narrator and her father (compare Bryant 1998: 9).

5.2.2. A Wicked Card Game: Characterization of Beauty, Her Father and the Beast

Just like Beaumont, Carter tells a story which involves a beautiful girl, a beastly-looking creature, and Beauty's father. However, in 'The Tiger's Bride,' Beauty does not have siblings. The following section is devoted to the characterization of Carter's Beauty, the father, and the Beast.

The narrator of Carter's story gives a short impression on how she looks: The reader gets to know that the girl has always been "the pretty one, with [her] glossy, nut-brown curls, [her] rosy cheeks" (*TB,* 52). However, more pieces of information are not given about the girl's appearance. Concerning the beautiful girl's character, the story reveals that Beast realizes Beauty's uniqueness right from the start, because he calls her a "treasure" (*TB*, 55) and "woman of honour" (*TB*, 59). Bryant even describes her as a girl that does not surrender without a fight, but who is "a darker, stronger, more resilient "woman of honor" who ably watches out after herself because no one else will" (Bryant 1998: 91). Hence, Carter's Beauty is a strong, brave, and pugnacious woman. She even possesses self-esteem that not just expresses disillusion and aggressiveness, but that is also somewhat distorted by patriarchal values. In other words, Beauty already knows her status: She knows that she is nothing but an object; in fact, she believes she is nothing but a commodity (compare Day 1998: 140).

[96] To set a certain atmosphere, Carter additionally provides a few descriptions about the region: It is a "dark, bitter city" and the narrator stays at a "remote, provincial place, out of fashion" (*TB*, 51f.).

This is expressed when the narrator recalls her childhood and the tales about a tiger-man that her nurse used to tell her:

> "Old wives' tales, nursery fears! I knew well enough the reason for the trepidation I cosily titillated with superstitious marvels of my childhood on the day my childhood ended. For now my own skin was my sole capital in the world and today I'd make my first investment" (*TB*, 56).

When she was younger, the female protagonist used to listen to these nursery tales with "delighted terror" (ibid.). Furthermore, the narrator recalls the rumors about sex she had heard when she was little and her childhood knowledge about sex. She explains that "there were things [she] knew that [she] must not tell [her nurse]" (TB, 56) and recalls the "giggling nursemaids [that told her about] the mysteries of what the bull did to the cows" (ibid.). In addition, the wagoner's daughter got pregnant even though her appearance was not an eyecatcher (ibid.) and rumor had it that her son was "born of a bear" (ibid). Day subsumes Beauty's thoughts by saying that she recalls "a childhood knowledge of sex together with superstitions about sex and an imposed fear of the animal- combined with […] an awareness of her commodity" (Day 1998: 140).[97] The idea of being nothing but an object is especially expressed when the Beast reveals his wish to see the female protagonist naked and by Beauty's reaction to it (*TB*, 58f.). At this point, the narrative focuses on the topic of women being a sexual object. As Makinen puts it, Carter uses the "motif of skin and flesh as signifying pleasure […]. [Her tales visualize] the relationship between women's subjective sexuality and their objective role as property […]" (Makinen 2000: 29). After having been confronted with Beast's demand, Beauty is ready to acquiesce in satisfying his request even though this means she has to bow to the patriarchal contract between her father and the Beast.[98] Disregarding her agreement to follow Beast's demand, Beauty still expresses anger,

[97] Based on this finding, the author concludes that Beauty's transition from a girl to an adult woman may not be free of traumatic experiences: On the one hand, Beauty gained valid knowledge about sex that is based on facts. However, she also came across superstitious ideas about sex combined with the "fear of animality" (Day 1998: 140). As if these divergent perspectives on sex wouldn't cause enough confusion and uneasiness, Beauty also imposes fear and the thought of being worthless on herself, by being aware "of her own role as a flesh-object in a commodity system," as Day expresses it (ibid).

[98] Unfortunately, Beauty is even ready to acquiesce in the Beast's demand though she expects to be humiliated. This is expressed by her agreement to "pull [her] skirt up to [her] waist, ready for [Beast]. But there must be a sheet over [Beauty's] face, to hide it" (*TB*, 59). To put it more radical, Beauty verbally agrees to become a sex object, but deep inside the thought of getting involved with Beast in a sexual way makes her feel uneasy: Taking account of the fact that patriarchal traditions suppressed women, Beauty's fears are reasonable. Day puts it like this: "Beauty is here asserting her own knowledge of the codes of masculine objectification of the female, as if she were saying: 'If I'm going to be an object, then I'm *really* going to be one'. Her very assertion of her knowledge is something that defines her autonomy and incipient resistance" (Day 1998: 140f). However, I want to emphasize that the Beast in 'The Tiger's Bride' never intended to touch Beauty inappropriately.

pride, and pugnacity, because she was pleased to know that her words "struck The Beast to the heart" and enjoyed seeing him shed a tear (*TB*, 59). Despite her initial agreement, Beauty decides not to resign herself to her fate of being suppressed by patriarchal traditions and commandments after having met a mechanic doll that represents a female servant. Beauty reveals: "Take off my clothes for you, like a ballet girl? Is that all you want of me? […] I wished I'd rolled in the hay with every lad on my father's farm, to disqualify myself from this humiliating bargain" (*TB*, 61). In short, she refuses to pay off her father's debt (compare Day 1998: 141). Beauty's refusal expresses, above all, the girl's strong, brave, and defiant character; but also her desire to be a self-determined woman which drives her further behavior.[99]

In contrast to Beaumont's version, Beauty's relationship to her father in 'The Tiger's Bride' is a broken one. The story opening "[m]y father lost me to The Beast at cards" (*TB*,51) already introduces the reader to a man that seems to treat women as objects. The narrator reveals that her father is a profligate (*TB*, 52) and imprudent character that loves drinking and gambling (*TB*, 52). He even seems to lack respect for his wife and daughter: "[M]y father valued me at less than a king's ransom; but, at *no more* than a king's ransom" (*TB*,54). Even the relationship between the narrator's parents must have been a sick one, because the narrator's mother "[…] soon died of his [the father's] gaming, his whoring, his agonizing repentances" (*TB*, 52). Thus, the young woman's anger towards her father appears to be justifiable. Apart from these pieces of information, the reader does not get to know more details about the father. Despite the female character sometimes thinks about her father, her thoughts are always combined with either anger or uneasiness (*TB*,53, 55, 60, 63, 65).

The third important character in Carter's story is a disguised tiger who is called "The Beast," (*TB*, 51) "La Bestia," (*TB*,52) and "Milord" (*TB*,53). Just like in Beaumont's version, the female protagonist is initially terrified of the Beast (compare Gordon 2016: 278). The narrator describes the creature's appearance with the words "crude clumsiness" (*TB*, 53). Regarding the Beast's appearance, the reader gets to know that he tries to hide his tiger form

[99] Day concludes from the girl's behavior towards Beast that "she refuses the role of victim. She refuses to be a lamb" (Day 1998: 142f). Griswold comes to a similar conclusion, saying that Carter's Beauty is "self-assured, haughty, and defiant" (Griswold 2004: 184) which is expressed by her nasty words that made the Beast cry (compare Griswold 2004: 184; *TB*, 61).

by using perfume,[100] wearing a mask,[101] and hiding underneath a cape. However, his disguise makes the narrator think of a "carnival figure made of papier mâché" (ibid.). Thus, his "disguise cause him to appear a garish parody of the beast in humans that is so thinly and disingenuously covered" (Bryant 1998: 92). Moreover, the creature has some obvious difficulties in walking upright.[102] This piece of information could be an indication for the Beast being entrapped in a role that makes him feel uneasy, or as Bryant puts it, he might be "ill-fitted for traditional roles" (Bryant 1998: 91). All in all, the Beast in 'The Tiger's Bride' is a mysterious character just like the Beast in Beaumont's 'Beauty and the Beast.' Despite their mysterious and frightful appearance, the Beasts in both stories are friendly characters. In Carter's narrative, he turns out to be perceptive and understanding- despite his sexual-orientated demand that is based on patriarchal conventions-, because he does not insist on the fulfillment of his request. In other words, the obligation that has been assigned to Beauty, because her father made a deal with Beast, is voided by Beast. However, the male protagonist insists on showing Beauty his true self (*TB*, 63). He takes off his clothes and the mask and reveals his true form to the girl (*TB*, 64). As soon as the female narrator acknowledges the tiger, she dares to get undressed herself and the tiger "sat still as a heraldic beast" before he went off for a run (ibid.). Back in the piazza, the Beast has given up his disguise and presents himself in his true form; unembellished and unashamed of the animality; "pacing backwards and forwards […] as he paced out the length and breadth of his imprisonment" (*TB*, 66). Day provides an interesting idea for interpreting this scene; namely that not just females suffer from patriarchy and feel confined by it, but that patriarchal customs also imprison males: When the girl sees the tiger in his chamber, the tale

> "once again seeks to exorcise a cultural definition of the female as passive victim, a definition which attributes libidinal desire only to the male and associates the female with being merely the inner object of that desire. Not, of course, that women have not both participated in and resisted patriarchal definitions of themselves. But there is an important patriarchal idea of the female as passive which Carter is deconstructing here. In Carter's

[100] It is said that his perfume is poignant: "[w]hat can he smell of, that needs so much camouflage?" (*TB*, 53). It turns out that the Beast bathes in the terrible scent, because he would smell of piss and fur otherwise (*TB*, 53, 66).

[101] The mask seems to be a ridiculous attempt to fulfill human beauty ideals, because its design is too perfect to be realistic. "[H]e wears a mask with a man's face painted most beautifully on it. Oh, yes, a beautiful face; but one with too much formal symmetry of feature to be entirely human: one profile of his mask is the mirror image of the other, too perfect, uncanny," as the female narrator explains (*TB*, 53).

[102] The narrator comments on the Beast's posture like this: "[H]e has an odd air of self-imposed restraint, as if fighting a battle with himself to remain upright when he would far rather drop down on all fours" (*TB*, 53).

tale the male is represented as being as much trapped within the patriarchal scenario as the female" (Day 1998: 144).

Makinen interprets Beast and his behavior in a way that rather focuses on the inner powers of women which may be hidden at first, but ready to burst out. The author concludes that the Beast "signify[s] a sensuality that the women have been taught might devour them, but which, when embraced, gives them power, strength and a new awareness of both self and other (Makinen 2000: 30). In addition to these two interpretations, Beast's action can also be read in a psychological way. Following this approach, Beast either has been encouraged by Beauty to break free from his self-made prison (the disguise that hides his true self) or he is simply sick of putting on a mask every time he needs to interact with human beings. Either way, Beast has lost his inhibitions which prevent him from being his true self.

5.2.3. The Rose: The Symbolic Meaning and its Function in the Story

The motif of the roses is also employed in Carter's story. Disregarding that the narrator in Carter's creation does not wish for a rose, the roses, nonetheless, indicate that a change is going to happen soon- just like it is true for Beaumont's narrative.[103] In the beginning of 'The Tiger's Bride,' the Beast gives a stem of white roses "from his own impeccable if outmoded buttonhole" to the beautiful girl, (*TB,* 52f.) but the girl nervously rips one flower apart "petal by petal" while her father is engaged in gambling (*TB,* 53). This action could be either interpreted as a simple act driven by anger (ibid.) or as a foreshadowing sign that refers to two moments in the narrative. On the one hand, it could refer to the scene at the lake when the young woman is willing to remove her clothes piece by piece. On the other hand, it could also refer to the moment when Beauty finally lost all her fears that have kept her from becoming her true self. Bryant expresses this thought like this: "[H]er ripping apart of the rose "petal by petal" portends the un-layering to which she will subject herself in order to discover the potential of her heretofore unconsidered, unexplored sexual self" (Bryant 1998: 91). Apart from the scene of ripping the rose apart, there is another scene in Carter's piece of literature that bears potential for analyzing the roses' importance for the story. It is the moment when the father seeks forgiveness for having lost his daughter at cards and asks her to give him one of the white roses. When Beauty does her father's bidding, she pricks herself

[103] Review the roses' symbolic meaning (see p. 54).

(*TB*, 55).[104] This scene illustrates not just the father's "carelessness in her [Beauty's] fate," as Bryant implies (Bryant 1998: 91), but also indicates Beauty's resilient and pugnacious character: She actively picks the rose- yet at her father's request- and gives her father a white rose that is "all smeared with blood" without feeling sorry for it (*TB*, 55). In addition, the fact that Beauty gets injured by a thorn can be interpreted as a sign of lost purity and lost innocence. The symbolic meaning of thorns may prove this suggestion. In general, thorns are a symbol for both; pain and the penis (Beuchert 2004: 281). Thus, thorns represent affliction and pain that is related to love or sex. Applied to the short story, the thorn indeed causes pain to the narrator by making her bleed. Additionally, the girl fears being touched by the Beast in a sexual way, because he demands to see her naked. Thus, the combination of the thorn and the pure, elegant white rose that gets stained by the girl's blood after she pricked herself on a thorn could be an indicator for the girl's maculate beauty and her innocence that soon will get lost on her father's account. Apart from the motif of the rose, there is another striking difference between Beaumont's and Carter's story concerning the choice of motifs: Namely the chain of events that lead to the girl's ability to make her own decisions. This aspect will be examined in the last paragraph of this chapter.

5.2.4. The Lamb Learns to Run with the Tiger: Beauty's Maturation and Her Way to a Self-Determined Woman

After having analyzed the characteristics of Beauty, her father and the Beast; it remains to examine the girl's process of becoming a self-determined woman. In Carter's story, the scene at the river is essential for the female narrator to become self-determined. In this key moment, the narrator sees the mysterious creature naked; undisguised; in his true form and she had the impression of her "breast [was] ripped apart as if [she] suffered a marvellous wound" (*TB*, 64). However, the Beast's revelation leads the narrator to the decision of getting undressed herself to demonstrate that she will "do him no harm" (ibid.). By doing so, the beautiful girl "experiences a change of heart," as Griswold puts it (Griswold 204: 184). He ontinues: "[I]t is this moment of nakedness that sparks her change of heart and epiphany" (Griswold 204: 184; compare Bryant 1998: 92). In fact, even though Beauty was shivering and unbuttoned her jacked clumsily, she feels free for the first time in her life after she has

[104] Beauty explains: "My tear-beslobbered father wants a rose to show that I forgive him. When I break off a stem, I prick my finger and so he gets his rose all smeared with blood" (*TB,* 55).

stripped off her clothes.[105] Back at the tiger's place, she takes off her dresses again and approaches the tiger in his chamber. Gordon interprets the act of shedding the clothes as an intention to sleep with the Beast: "[…] eventually [the female protagonist] consents to sleep with him [the Beast]" (Gordon 2016: 278). However, in my opinion Gordon's conclusion is too far-fetched, because the tiger never actually suggested that he wants to sleep with Beauty, but his sole desire was to see the skin of a virgin woman (*TB*, 58). In addition, Beauty admits that she feels unused to her own skin and that "to take off all [her] clothes involved a kind of flaying" (*TB*, 66). This perception of Beauty is conform with Laiblin's explanations about the symbolic presentation of maturation and salvation. He explains that taking off clothes, putting down a mask, or shedding the skin are symbols for disenchantment and renaissance (Laiblin 1997: 368). Another passage even expresses that Beauty has realized that suggesting pulling up her skirt for the Beast in a dark chamber was an exaggerated reaction- probably driven by her anger: "The Beast had wanted a little thing compared with what I was prepared to give him" (*TB*, 66). Thus, the idea of shedding representing the maturation of a character seems to be valid. Accordingly, Beauty's decision to approach the tiger naked in his chamber, rather represents a successful process of maturation than the girl's predominate wish to sleep with the Beast. At this point of the narrative, the motif of undressing and presenting nakedness is an important turning point that expresses trust, equality, and braveness. By presenting the Beast naked before the girl has stripped off her clothes, the theme of nakedness as a synonym for objectified sexual desires has disappeared from Carter's narrative. Instead, Beauty

> "undresses for him [the tiger], consummating the reciprocal relationship of desire and trust, not with words, but with the equal, non-differentiating, illuminating gaze that makes her subject, not just object, and makes a place for her desire- the multiple sexual subjectivity she has experienced and embraced," as Bryant puts it (Bryant 1998: 92).

Day also interprets the event of seeing Beast naked as crucial for Beauty's development. Having in mind that the girl has decided not to put herself in the position of a victim when she met the mechanic doll,[106] she slowly realizes that she is able to reveal the animality within herself when she sees the tiger without his human mask. Stripping off her clothes in the castle, "now does not place her as the object of the masculine gaze. It incorporates into

[105] The narrator describes: "I therefore, shivering, now unfastened my jacket, to show him I would do him no harm. Yet I was clumsy and blushed a little, for no man had seen me naked and I was a proud girl. Pride it was, not shame, that thwarted my fingers […]. I felt I was at liberty for the first time in my life" (*TB*, 64).

[106] Beauty has begun defining herself independently from the prescriptions of patriarchal culture after she met the mechanic doll at Beat's piazza (see p. 69).

her subject position an animality which […] she has sought to mask" (Day 1998: 42). Carter emphasizes the idea of animality within human, by presenting a cunning plot twist. The readership that is familiar with Beaumont's 'Beauty and the Beast' expects the transformation of the tiger into a man. However, Carter's narrative presents a different, but sly ending: Beauty is transformed into a tiger.[107] This surprising revelation can be understood in different ways. First, Griswold suggests interpreting Beauty's transformation in the way that "Beauty is revealed to be a beast herself" (Griswold 2004: 184), according to the motto: "*If there's a beast in men, it meets its match in women too*" (Griswold 2004: 182). This interpretation is indeed conceivable. However, his conclusion seems to be too narrow for Carter's short story. Another possible interpretation is that both characters- Beast and Beauty- eventually give up their disguise and achieve self-fulfillment now that they have seen each other's "natural nakedness" (Bryant 1998: 92).[108] Additionally, if read in a way that focuses on the relation between feminism and patriarchy, one could even say that Carter's narrative "envisages a liberation from cultural misrepresentations of male and female through an exposure of an animal equality between the sexes," which is symbolized by revealing the young woman's tiger pelt underneath her human skin (Day 1998: 144). Finally, there is a fourth way for interpreting the ending. Having in mind that the female narrator acknowledged that "[t]he lamb must learn to run with the tigers," (*TB*, 64) it is also likely that Beauty's transformation illustrates her willingness to embrace herself in her true form: wild, animal-like, without inhibitions, and free. Consequently, Beauty is eventually able to free herself from the chains of patriarchy[109] and fear that kept her not just from growing, but also from discovering her inner self. Indeed, the young woman feels free for the first time in her life when she realizes that she needs to "run with- not from- the tigers" (Day 1998: 42). Thus, alongside the reader, Beauty discovers her inner self and eventually becomes the 'person' that she has always been deep inside. This revelation opens the possibility for her to behave in a self-determined way. In a nutshell, 'The Tiger's Bride'

[107] In fact, the narrative ends with the following words: "And each stroke of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My earrings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur" (TB, 67).

[108] This interpretation is based on the revelation that Beauty and Beast turn out to be of the same race. The fact that Beast seems to be entrapped in a false disguise just like the narrator appears to be, supports Bryant's conclusion. He expresses that both characters seem to hide themselves underneath a "constructed façade of [their] social appearance" beneath which, both characters "seem to be seeking self-knowledge, self-fulfillment" (Bryant 1998: 92).

[109] Day implies a similar conclusion in saying that Beauty explicitly rejects patriarchy and visualizes "her assertion of her own will and her own desires and drives when she sends back the mechanical maid to act out her old role as her father's daughter" (Day 1998:146).

visualizes how a beautiful girl becomes a self-determined, independent woman that is exploring her sexuality.

6. Conclusion

This paper is devoted to the story 'Beauty and the Beast' and examined not just its historic background but also gave a historic overview about the development of fairy tales as a literary genre. Moreover, the paper presents a detailed analysis of Beaumont's famous version of the tale as well as an investigation of Carter's modern, feminist recreation of it. In the first chapter, the reader has been introduced to the historic development of the fairy tale genre. The fairy tale tradition traces back to an oral distribution of narratives. Among other features characteristic for the genre of fairy tales, these tales involve the marvelous, magic, supernatural powers and celebrate wonders. Additionally, fairy tales usually are characterized by an easy plot and most often include a quest and a happy ending. Regarding authorship, traditional fairy tales usually cannot be traced back to one specific author but evolved from oral folk tale tradition. Literary fairy tales, however, are typically written down by a specific author who can be identified. In the 18th century, the literary fairy tale flourished. Especially in France, cultivated, aristocratic women wrote and presented their fairy tales in so called literary salons. At this time, Villeneuve, Beaumont as well as other authors published stories of their own imagination. Despite Beaumont being inspired by Villeneuve's creation, the first published an abridged version of 'Beauty and the Beast' that was turned into a moral tale for children. Disregarding that the main idea of a girl appreciating and falling in love with an (potentially) ugly husband, is present in numerous narratives and folk tales (such as in 'Cupid and Psyche,' 'Le Mouton,' 'Riquet à la houppe,' and 'East of the Sun and West of the Moon'), Beaumont, has left a lasting impact on the story of 'Beauty and the Beast.' In her creation the "major theme [is] the transformation of bestial behaviour into goodliness" (Zipes 2000: 294). The author intended to publish an instruction for the education of young girls. Regarding my prospects of becoming a teacher, I am interested in the educational value of the fairy tale. Consequently, Beaumont's narrative is of utmost interest to me, because it combines entertainment and conveying moral lessons; among them that love can look beyond the outer appearance and that love can overcome obstacles and will finally offer salvation to the lovers. To convey this message- and others- Beaumont's piece of writing emphasizes Beauty's humility, patience, kindness, industriousness, and generosity. In addition to drawing the reader's attention to virtuous

behavior, the narrative also comments on wickedness by punishing Beauty's malevolent sisters. Having in mind that fairy tales are multidimensional, Beaumont's story is especially interesting for teachers, because "she kept her language and plot simple to convey her major moral messages. Though her style was limited by the lesson she wanted to teach, she was careful not to destroy the magic in her [fairy] tales that triumphs despite her preaching," as Zipes concludes (Zipes 2000: 294). In other words, apart from the lessons explicitly focused on in 'Beauty and the Beast,' the tale- as well as other fairy tales- seems to inherit further potential for supporting the development of children, which is why it can be an important instrument in a teaching environment. For example, it could be used in the context of language learning, but also for improving the children's psychological, aesthetic, creative, and cognitive skills. Having these teaching goals in mind, Zitzlsperger's model[110] provides a detailed presentation of educational values that are inherent in fairy tales and defines goals that can be achieved by dealing with stories that belong to this genre.

Despite its moral orientation, Beaumont's 'Beauty and the Beast' also contains concerns of maturation and adult life such as leaving home for finding a mate, sex, and marriage. Thus, the tale has been interpreted by different scholars that support either the psychological approach or the feminist one. The psychological approach focuses on aspects like the Oedipal complex, sexual anxiety, and maturation as well as the desire to achieve a new stage of life. A more feminist way to approach to 'Beauty and the Beast,' is to stress the character's discovery of personal goals, beliefs, and personal motivation as well as emphasizing aspects of Beauty's self-exploration and self-determination. In contrast to Beaumont, Carter does not focus on morality and virtuous behavior in her short story 'The Tiger's Bride.' Instead, she presents thoughts about the idea of personal growth, personal awakening, and self-determination. Carter's feminist recreation employs a special narrative to "conspire to transform the dreamlike imagery of fairy tales" (Bacchilega 2000: 89). These strategies comprise "first-person narration, reflective self-perception of the protagonist, […] updating and definitely dating the 'once upon a time' framework" (ibid.) as well as changing the end of the traditional 'Beauty and the Beast.' By doing so, she draws attention to the drawbacks of patriarchy and implies that both sexes are affected by these drawbacks. Moreover, she confronts the reader with the idea that there is "an animal dimension to human beings that lies beneath social representations of that animality. [This] animal energy [is] shared equally between the sexes," as Day concludes (Day 1998: 147). Despite the

[110] A visualization of her model is attached to the appendix.

differences in storytelling and a few changes in the plot, Beaumont's and Carter's versions share some important similarities. For instance, in both stories Beauty chooses to be with the Beast. Furthermore, she chooses to explore her inner self and to free herself from the life she has lived up to the moment she met Beast. Additionally, both narratives emphasize otherness and equality as well as maturation and becoming a self-determined character. In the beginning the differences between the two protagonists are emphasized. However, in the end, the equality of them is illustrated: Eventually, Beauty and the Beast are of equal race and it is assumed that they live together equally, because both characters have begun to discover their inner self and are ready to embrace who they are. Zipes puts this idea in a nutshell: "Enchantment equals petrification. Breaking the spell equals emancipation" (Zipes 2007: 6).

To sum up, the story 'Beauty and the Beast' has been adapted over time. Depending on the method applied, the tale can convey different meanings. Originally designed as a moral tale, it, undoubtedly, conveys several moral lessons. However, read in a psychological way, it illustrates the process of maturation, presents possible issues that come along with it, and provides ways of how to deal with such problems characteristic of puberty. Moreover, read in a feminist way, 'Beauty and the Beast' conveys the story of a girl who discovers her inner self and her sexuality. Thus, this girl eventually becomes a grown-up, self-determined woman. Carter's short story 'The Tiger's Bride' takes up this thought and expands upon it. Her feminist recreation visualizes numerous aspects of feminism and patriarchy such as how a girl becomes a self-defined woman and how she learns to deal with her female (sexual) desires. Thus, 'Beauty and the Beast' is not just a didactic tale, but also a tale of self-determination.

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8. Appendix

8.1. Beaumont's 'Beauty and the Beast'

Taken from: Kim Pickett and The Hockliffe Project: "Beauty and the Beast by Marie Le Prince de Beaumont" http://www.fullbooks.com/Beauty-and-the-Beast.html , accessed on 04, April 2018.

BEAUTY AND THE BEAST.
* * * * *

There was once a very rich merchant, who had six children, three sons, and three daughters; being a man of sense, he spared no cost for their education, but gave them all kinds of masters. His daughters were extremely handsome, especially the youngest; when she was little, every body admired her, and called her *The little Beauty*; so that, as she grew up, she still went by the name of *Beauty*, which made her sisters very jealous. The youngest, as she was handsome, was also better than her sisters. The two eldest had a great deal of pride, because they were rich. They gave themselves ridiculous airs, and would not visit other merchants' daughters, nor keep company with any but persons of quality. They went out every day upon parties of pleasure, balls, plays, concerts, etc. and laughed at their youngest sister, because she spent the greatest part of her time in reading good books. As it was known that they were to have great fortunes, several eminent merchants made their addresses to them; but the two eldest said they would never marry, unless they could meet with a Duke, or an Earl at least. Beauty very civilly thanked them that courted her, and told them she was too young yet to marry, but chose to stay with her father a few years longer.

All at once the merchant lost his whole fortune, excepting a small country-house at a great distance from town, and told his children, with tears in his eyes, they most go there and work for their living. The two eldest answered, that they would not leave the town, for they had several lovers, who they were sure would be glad to have them, though they had no fortune; but in this they were mistaken, for their lovers slighted and forsook them in their poverty. As they were not beloved on account of their pride, every body said, "they do not deserve to be pitied, we are glad to see their pride humbled, let them go and give themselves quality airs in milking the cows and minding their dairy. But, (added they,) we are extremely concerned for Beauty, she was such a charming, sweet-tempered creature, spoke so kindly to poor people, and was of such an affable, obliging disposition." Nay, several gentlemen would have married her, though they knew she had not a penny; but she told them she could not think of leaving her poor father in his misfortunes, but was determined to go along with him into the country to comfort and attend him. Poor Beauty at first was sadly grieved at the loss of her fortune; "but, (she said to herself,) were I to cry ever so much, that would not make things better, I must try to make myself happy without a fortune." When they came to their country-house, the merchant and his three sons applied themselves to husbandry and tillage; and Beauty rose at four in the morning, and made haste to have the house clean, and breakfast ready for the family. In the beginning she found it very difficult, for she had not been used to work as a servant; but in less than two months she grew stronger and healthier than ever. After she had done her work, she read, played on the harpsichord, or else sung whilst she spun. On the contrary, her two sisters did not know how to spend their time; they got up at ten, and did nothing but saunter about the whole day, lamenting the loss of their fine clothes and acquaintance. "Do but see our youngest sister, (said they one to the other,) what a poor, stupid mean-spirited creature she is, to be contented with such an unhappy situation." The good merchant was of a quite different opinion; he knew very well that Beauty out-shone her sisters, in her person as well as her mind, and admired her humility, industry, and patience; for her sisters not only left her all the work of the house to do, but insulted her every moment.

[Illustration: Beauty Making the Family's Breakfast]

The family had lived about a year in this retirement, when the merchant received a letter, with an account that a vessel, on board of which he had effects, was safely arrived. This news had liked to have turned the heads of the two eldest daughters, who immediately flattered themselves with the hopes of returning to town; for they were quite weary of a country life; and when they saw their father ready to set out, they begged of him to buy them new gowns, caps, rings, and all manner of trifles; but Beauty asked for nothing, for she thought to

herself, that all the money her father was going to receive would scarce be sufficient to purchase every thing her sisters wanted. "What will you have, Beauty?" said her father. "Since you are so kind as to think of me, (answered she,) be so kind as to bring me a rose, for as none grow hereabouts, they are a kind of rarity." Not that Beauty cared for a rose, but she asked for something, lest she should seem by her example to condemn her sisters' conduct, who would have said she did it only to look particular. The good man went on his journey; but when he came there, they went to law with him about the merchandize, and after a great deal of trouble and pains to no purpose, he came back as poor as before.

He was within thirty miles of his own house, thinking on the pleasure he should have in seeing his children again, when going through a large forest he lost himself. It rained and snowed terribly, besides, the wind was so high, that it threw him twice off his horse; and night coming on, he began to apprehend being either starved to death with cold and hunger, or else devoured by the wolves, whom he heard howling all around him, when, on a sudden, looking through a long walk of trees, he saw a light at some distance, and going on a little farther, perceived it came from a palace illuminated from top to bottom. The merchant returned God thanks for this happy discovery, and hasted to the palace; but was greatly surprised at not meeting with anyone in the out-courts. His horse followed him, and seeing a large stable open, went in, and finding both hay and oats, the poor beast, who was almost famished, fell to eating very heartily. The merchant tied him up to the manger, and walked towards the house, where he saw no one, but entering into a large hall, he found a good fire, and a table plentifully set out, with but one cover laid. As he was wet quite through with the rain and snow, he drew near the fire to dry himself. "I hope, (said he,) the master of the house, or his servants, will excuse the liberty I take; I suppose it will not be long before some of them appear." He waited a considerable time, till it struck eleven, and still nobody came: at last he was so hungry that he could stay no longer, but took a chicken and ate it in two mouthfuls, trembling all the while. After this, he drank a few glasses of wine, and growing more courageous, he went out of the hall, and crossed through several grand apartments with magnificent furniture, till he came into a chamber, which had an exceeding good bed in it, and as he was very much fatigued, and it was past midnight, he concluded it was best to shut the door, and go to bed.

It was ten the next morning before the merchant waked, and as he was going to rise, he was astonished to see a good suit of clothes in the room of his own, which were quite spoiled. "Certainly, (said he,) this palace belongs to some kind fairy, who has seen and pitied my distress." He looked through a window, but instead of snow saw the most delightful arbours, interwoven with the most beautiful flowers that ever were beheld. He then returned to the great hall, where he had supped the night before, and found some chocolate ready made on a little table. "Thank you, good Madam Fairy, (said he aloud,) for being so careful as to provide me a breakfast; I am extremely obliged to you for all your favours."

The good man drank his chocolate, and then went to look for his horse; but passing through an arbour of roses, he remembered Beauty's request to him, and gathered a branch on which were several; immediately he heard a great noise, and saw such a frightful beast coming towards him, that he was ready to faint away. "You are very ungrateful, (said the beast to him, in a terrible voice) I have saved your life by receiving you into my castle, and, in return, you steal my roses, which I value beyond any thing in the universe; but you shall die for it; I give you but a quarter of an hour to prepare yourself, to say your prayers." The merchant fell on his knees, and lifted up both his hands: "My Lord (said he,) I beseech you to forgive me, indeed I had no intention to offend in gathering a rose for one of my daughters, who desired me to bring her one." "My name is not My Lord, (replied the monster,) but Beast; I don't love compliments, not I; I like people should speak as they think; and so do not imagine I am to be moved by any of your flattering speeches; but you say you have got daughters; I will forgive you, on condition that one of them come willingly, and suffer for you. Let me have no words, but go about your business, and swear that if your daughter refuse to die in your stead, you will return within three months." The merchant had no mind to sacrifice his daughters to the ugly monster, but he thought, in obtaining this respite, he should have the satisfaction of seeing them once more; so he promised upon oath, he would return, and the Beast told him he might set out when he pleased; "but, (added he,) you

shall not depart empty handed; go back to the room where you lay, and you will see a great empty chest; fill it with whatever you like best, and I will send it to your home," and at the same time Beast withdrew. "Well (said the good man to himself) if I must die, I shall have the comfort, at least, of leaving something to my poor children."

He returned to the bed-chamber, and finding a great quantity of broad pieces of gold, he filled the great chest the Beast had mentioned, locked it, and afterwards took his horse out of the stable, leaving the palace with as much grief as he had entered it with joy. The horse, of his own accord, took one of the roads of the forest; and in a few hours the good man was at home. His children came around him, but, instead of receiving their embraces with pleasure, he looked on them, and, holding up the branch he had in his hands, he burst into tears. "Here, Beauty, (said he,) take these roses; but little do you think how dear they are like to cost your unhappy father; and then related his fatal adventure: immediately the two eldest set up lamentable outcries, and said all manner of ill-natured things to Beauty, who did not cry at all. "Do but see the pride of that little wretch, (said they); she would not ask for fine clothes, as we did; but no, truly, Miss wanted to distinguish herself; so now she will be the death of our poor father, and yet she does not so much as shed a tear." "Why should I, (answered Beauty,) it would be very needless, for my father shall not suffer upon my account, since the monster will accept of one of his daughters, I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him." "No, sister, (said her three brothers,) that shall not be, we will go find the monster, and either kill him, or perish in the attempt." "Do not imagine any such thing, my sons, (said the merchant,) Beast's power is so great, that I have no hopes of your overcoming him; I am charmed with Beauty's kind and generous offer, but I cannot yield to it; I am old, and have not long to live, so can only lose a few years, which I regret for your sakes alone, my dear children." "Indeed, father (said Beauty), you shall not go to the palace without me, you cannot hinder me from following you." It was to no purpose all they could say, Beauty still insisted on setting out for the fine palace; and her sisters were delighted at it, for her virtue and amiable qualities made them envious and jealous.

[Illustration: Beauty Delivered up to the Beast]

The merchant was so afflicted at the thoughts of losing his daughter, that he had quite forgot the chest full of gold; but at night, when he retired to rest, no sooner had he shut his chamber-door, than, to his great astonishment, he found it by his bedside; he was determined, however, not to tell his children that he was grown rich, because they would have wanted to return to town, and he was resolved not to leave the country; but he trusted Beauty with the secret: who informed him, that two gentlemen came in his absence, and courted her sisters; she begged her father to consent to their marriage, and give them fortunes; for she was so good, that she loved them, and forgave them heartily all their ill-usage. These wicked creatures rubbed their eyes with an onion, to force some tears when they parted with their sister; but her brothers were really concerned. Beauty was the only one who did not shed tears at parting, because she would not increase their uneasiness.

The horse took the direct road to the palace; and towards evening they perceived it illuminated as at first: the horse went of himself into the stable, and the good man and his daughter came into the great hall, where they found a table splendidly served up, and two covers. The merchant had no heart to eat; but Beauty endeavoured to appear cheerful, sat down to table, and helped him. Afterwards, thought she to herself, "Beast surely has a mind to fatten me before he eats me, since he provides such a plentiful entertainment." When they had supped, they heard a great noise, and the merchant, all in tears, bid his poor child farewell, for he thought Beast was coming. Beauty was sadly terrified at his horrid form, but she took courage as well as she could, and the monster having asked her if she came willingly; "y--e--s," said she, trembling. "You are very good, and I am greatly obliged to you; honest man, go your ways tomorrow morning, but never think of returning here again. Farewell, Beauty." "Farewell, Beast," answered she; and immediately the monster withdrew. "Oh, daughter, (said the merchant, embracing Beauty,) I am almost frightened to death; believe me, you had better go back, and let me stay here." "No, father, (said Beauty, in a resolute tone,) you shall set out tomorrow morning, and leave me to the care and protection of Providence." They went to bed, and thought they should not close their eyes all night; but scarce were they laid down, than they fell fast asleep; and Beauty dreamed, a fine lady

came, and said to her, "I am content, Beauty, with your good will; this good action of yours, in giving up your own life to save your father's, shall not go unrewarded." Beauty waked, and told her father her dream, and though it helped to comfort him a little, yet he could not help crying bitterly, when he took leave of his dear child. As soon as he was gone, Beauty sat down in the great hall, and fell a crying likewise; but as she was mistress of a great deal of resolution, she recommended herself to God, and resolved not to be uneasy the little time she had to live; for she firmly believed Beast would eat her up that night.

However, she thought she might as well walk about till then, and view this fine castle, which she could not help admiring; it was a delightful pleasant place, and she was extremely surprised at seeing a door, over which was wrote, "BEAUTY'S APARTMENT." She opened it hastily, and was quite dazzled with the magnificence that reigned throughout; but what chiefly took up her attention, was a large library, a arpsichord, and several music books. "Well, (said she to herself,) I see they will not let my time hang heavy on my hands for want of amusement." Then she reflected, "Were I but to stay here a day, there would not have been all these preparations." This consideration inspired her with fresh courage; and opening the library, she took a book, and read these words in letters of gold:--

/* "Welcome, Beauty, banish fear, You are queen and mistress here; Speak your wishes, speak your will, Swift obedience meets them still." /*

"Alas, (said she, with a sigh,) there is nothing I desire so much as to see my poor father, and to know what he is doing." She had no sooner said this, when casting her eyes on a great looking-glass, to her great amazement she saw her own home, where her father arrived with a very dejected countenance; her sisters went to meet him, and, notwithstanding their endeavours to appear sorrowful, their joy, felt for having got rid of their sister, was visible in every feature: a moment after, every thing disappeared, and Beauty's apprehensions at this proof of Beast's complaisance.

[Illustration: Beauty Looking in the Glass]

At noon she found dinner ready, and while at table, was entertained with an excellent concert of music, though without seeing any body: but at night, as she was going to sit down to supper, she heard the noise Beast made; and could not help being sadly terrified. "Beauty, (said the monster,) will you give me leave to see you sup?" "That is as you please," answered Beauty, trembling. "No, (replied the Beast,) you alone are mistress here; you need only bid me be gone, if my presence is troublesome, and I will immediately withdraw: but tell me, do not you think me very ugly?" "That is true, (said Beauty,) for I cannot tell a lie; but I believe you are very good-natured." "So I am, (said the monster,) but then, besides my ugliness, I have no sense; I know very well that I am a poor, silly, stupid creature." "'Tis no sign of folly to think so, (replied Beauty,) for never did fool know this, or had so humble a conceit of his own understanding." "Eat then, Beauty, (said the monster,) and endeavour to amuse yourself in your palace; for every thing here is yours, and I should be very uneasy if you were not happy." "You are very obliging, (answered Beauty;) I own I am pleased with your kindness, and when I consider that, your deformity scarce appears." "Yes, yes, (said the Beast,) my heart is good, but still I am a monster." "Among mankind, (says Beauty,) there are many that deserve that name more than you, and I prefer you, just as your are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart." "If I had sense enough, (replied the Beast,) I would make a fine compliment to thank you, but I am so dull, that I can only say, I am greatly obliged to you." Beauty ate a hearty supper, and had almost conquered her dread of the monster; but she had liked to have fainted away, when he said to her, "Beauty, will you be my wife?" She was some time before she durst answer; for she was afraid of making him angry, if she refused. At last, however, she said, trembling, "No, Beast." Immediately the poor monster began to sigh, and hissed so frightfully, that the whole palace echoed. But Beauty soon recovered her fright, for Beast having said, in a mournful voice, "then farewell, Beauty," left the room; and only turned back, now and then, to look at her as he went out.

When Beauty was alone, she felt a great deal of compassion for poor Beast. "Alas, (said she,) 'tis a thousand pities any thing so good- natured should be so ugly."

Beauty spent three months very contentedly in the palace: every evening Beast paid her a visit, and talked to her during supper, very rationally, with plain good common sense, but never with what the world calls wit; and Beauty daily discovered some valuable qualifications in the monster; and seeing him often, had so accustomed her to his deformity, that, far from dreading the time of his visit, she would often look on her watch to see when it would be nine; for the Beast never missed coming at that hour. There was but one thing that gave Beauty any concern, which was, that every night, before she went to bed, the monster always asked her, if she would be his wife. One day she said to him, "Beast, you make me very uneasy, I wish I could consent to marry you, but I am too sincere to make you believe that will ever happen: I shall always esteem you as a friend; endeavour to be satisfied with this." "I must, said the Beast, for, alas! I know too well my own misfortune; but then I love you with the tenderest affection: however, I ought to think myself happy that you will stay here; promise me never to leave me." Beauty blushed at these words; she had seen in her glass, that her father had pined himself sick for the loss of her, and she longed to see him again. "I could, (answered she), indeed promise never to leave you entirely, but I have so great a desire to see my father, that I shall fret to death, if you refuse me that satisfaction." "I had rather die myself, (said the monster,) than give you the least uneasiness: I will send you to your father, you shall remain with him, and poor Beast will die with grief." "No, (said Beauty, weeping,) I love you too well to be the cause of your death: I give you my promise to return in a week: you have shewn me that my sisters are married, and my brothers gone to the army; only let me stay a week with my father, as he is alone." "You shall be there tomorrow morning, (said the Beast,) but remember your promise: you need only lay your ring on the table before you go to bed, when you have a mind to come back: farewell, Beauty." Beast sighed as usual, bidding her good night; and Beauty went to bed very sad at seeing him so afflicted. When she waked the next morning, she found herself at her father's, and having rang a little bell, that was by her bed-side, she saw the maid come; who, the moment she saw her, gave a loud shriek; at which the good man ran up stairs, and thought he should have died with joy to see his dear daughter again. He held her fast locked in his arms above a quarter of an hour. As soon as the first transports were over, Beauty began to think of rising, and was afraid she had no clothes to put on; but the maid told her, that she had just found, in the next room, a large trunk full of gowns, covered with gold and diamonds. Beauty thanked good Beast for his kind care, and taking one of the plainest of them, she intended to make a present of the others to her sisters. She scarce had said so, when the trunk disappeared. Her father told her, that Beast insisted on her keeping them herself; and immediately both gowns and trunk came back again.

[Illustration: Beauty at Supper with the Beast]

Beauty dressed herself; and in the mean time they sent to her sisters, who hasted thither with their husbands. They were both of them very unhappy. The eldest had married a gentleman, extremely handsome indeed, but so fond of his own person, that he was full of nothing but his own dear self, and neglected his wife. The second had married a man of wit, but he only made use of it to plague and torment every body, and his wife most of all. Beauty's sisters sickened with envy, when they saw her dressed like a Princess, and more beautiful than ever; nor could all her obliging affectionate behaviour stifle their jealousy, which was ready to burst when she told them how happy she was. They went down into the garden to vent it in tears; and said one to the other, "In what is this little creature better than us, that she should be so much happier?" "Sister, said the eldest, a thought just strikes my mind; let us endeavour to detain her above a week, and perhaps the silly monster will be so enraged at her for breaking her word, that he will devour her." "Right, sister, answered the other, therefore we must shew her as much kindness as possible." After they had taken this resolution, they went up, and behaved so affectionately to their sister, that poor Beauty wept for joy. When the week was expired, they cried and tore their hair, and seemed so sorry to part with her, that she promised to stay a week longer.

In the mean time, Beauty could not help reflecting on herself for the uneasiness she was likely to cause poor Beast, whom she sincerely loved, and really longed to see again. The tenth night she spent at her father's, she

dreamed she was in the palace garden, and that she saw Beast extended on the grass-plot, who seemed just expiring, and, in a dying voice, reproached her with her ingratitude. Beauty started out of her sleep and bursting into tears, "Am not I very wicked, (said she) to act so unkindly to Beast, that has studied so much to please me in every thing? Is it his fault that he is so ugly, and has so little sense? He is kind and good, and that is sufficient. Why did I refuse to marry him? I should be happier with the monster than my sisters are with their husbands; it is neither wit nor a fine person in a husband, that makes a woman happy; but virtue, sweetness of temper, and complaisance: and Beast has all these valuable qualifications. It is true, I do not feel the tenderness of affection for him, but I find I have the highest gratitude, esteem, and friendship; and I will not make him miserable; were I to be so ungrateful, I should never forgive myself." Beauty having said this, rose, put her ring on the table, and then laid down again; scarce was she in bed before she fell asleep; and when she waked the next morning, she was overjoyed to find herself in the Beast's palace. She put on one of her richest suits to please him, and waited for evening with the utmost impatience; at last the wished-for hour came, the clock struck nine, yet no Beast appeared. Beauty then feared she had been the cause of his death; she ran crying and wringing her hands all about the palace, like one in despair; after having sought for him every where, she recollected her dream, and flew to the canal in the garden, where she dreamed she saw him. There she found poor Beast stretched out, quite senseless, and, as she imagined, dead. She threw herself upon him without any dread, and finding his heart beat still, she fetched some water from the canal, and poured it on his head. Beast opened his eyes, and said to Beauty, "You forgot your promise, and I was so afflicted for having lost you, that I resolved to starve myself; but since I have the happiness of seeing you once more, I die satisfied." "No, dear Beast, (said Beauty,) you must not die; live to be my husband; from this moment I give you my hand, and swear to be none but yours. Alas! I thought I had only a friendship for you, but, the grief I now feel convinces me, that I cannot live without you." Beauty scarcely had pronounced these words, when she saw the palace sparkle with light; and fireworks, instruments of music, every thing, seemed to give notice of some great event: but nothing could fix her attention; she turned to her dear Beast, for whom she trembled with fear; but how great was her surprise! Beast had disappeared, and she saw, at her feet, one of the loveliest Princes that eye ever beheld, who returned her thanks for having put an end to the charm, under which he had so long resembled a Beast. Though this Prince was worthy of all her attention, she could not forbear asking where Beast was. "You see him at your feet, (said the Prince): a wicked fairy had condemned me to remain under that shape till a beautiful virgin should consent to marry me: the fairy likewise enjoined me to conceal my understanding; there was only you in the world generous enough to be won by the goodness of my temper; and in offering you my crown, I can't discharge the obligations I have to you." Beauty, agreeably surprised, gave the charming Prince her hand to rise; they went together into the castle, and Beauty was overjoyed to find, in the great hall, her father and his whole family, whom the beautiful lady, that appeared to her in her dream, had conveyed thither.

"Beauty, (said this lady,) come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are united: you are going to be a great Queen; I hope the throne will not lessen your virtue, or make you forget yourself. As to you, ladies, (said the Fairy to Beauty's two sisters,) I know your hearts, and all the malice they contain: become two statues; but, under this transformation, still retain your reason. You shall stand before your sister's palace gate, and be it your punishment to behold her happiness; and it will not be in your power to return to your former state till you own your faults; but I am very much afraid that you will always remain statues. Pride, anger, gluttony, and idleness, are sometimes conquered, but the conversion of a malicious and envious mind is a kind of miracle." Immediately the fairy gave a stroke with her wand, and in a moment all that were in the hall were transported into the Prince's palace. His subjects received him with joy; he married Beauty, and lived with her many years; and their happiness, as it was founded on virtue, was complete.

FINIS

List of Motifs

I. *Introductory Motifs*

1. An account of how the enchanted husband has met his misfortune, e.g. by rejecting a proposal of marriage from a witch who, in anger at his refusal, changes him to an animal. This motif occurs generally as an extra introduction to some of the following motifs.

The first group of introductory motifs, 2—10, is made up of those where the enchanted husband takes the initiative to the relationship with the heroine.

2. A childless couple adopt an animal or object as their own child. It wants to marry a king's daughter and fulfils the impossible tasks which the princess's father imposes as a condition for the marriage.
3. A woman gives birth to an animal or an object which in time wants to get married. We are often told that the two brides who are offered first are killed on the wedding night as they are either wicked or not noble enough.
4. An animal lies down on a garment and refuses to give it back to the heroine until she has promised to marry him.
   The motif has two variations:
   a. A girl goes to fetch a garment forgotten by her father.
   b. The animal lies down on the clothes of a bathing girl.
5. The enchanted husband *proposes* to a girl, or *kidnaps* her by force.
6. He forces her father to promise him the girl.
7. He lives in a spring or a well where he
   a. grips by his beard a man who drinks at the well and forces the man to promise him his daughter.
   b. gives a girl, who is to fetch healing water from the spring for her sick father, the water she wants only in return for a promise of marriage.
8. He promises to cure a girl's sick father in return for a promise of marriage.

9. A man has a horse which, when it reveals its desire to marry the man's daughter, is given her as her husband.
10. A bird steals jewellery &c. from a girl who goes out to search for the thief, sometimes after having learnt that it is an enchanted prince.

Then follows a group of motifs, 11—20, in which the relation is brought about in consequence of the doings of the heroine's father or parents.

11. A man is to journey to market or to town and asks his daughters if there is anything which they would like him to buy for them there. The eldest asks for clothes and jewellery, the youngest sometimes asks for a rose or other flower, sometimes for some other small present, but in a number of records she asks for some exceedingly queer object. The type of gift desired is given in the table.
12. A father sells his daughter to the enchanted husband for money, food or success in war, fishing or hunting.
13. A man loses his daughter by playing cards.
14. A man in distress at sea or lost in a forest or finding himself in some other similar situation promises his daughter to the enchanted husband in exchange for help in his difficulties.
15. A man chops down or damages a tree. The enchanted prince demands his daughter in redress.
16. A tired man sits down on a stone in the forest and sighs (e.g.: "Ohime!"), which calls forth a being who says that his name has been mentioned and persuades the man to give him his daughter.
17. A man promises to give his daughter to anyone who can make her laugh.
18. A man finds a louse in his hair, it is fattened until it is enormously big and then killed. Its skin is nailed up or else e.g. a pair of shoes are made from it. The one who can guess what kind of skin it is will be given the man's daughter in marriage.
19. Two married couples decide, before their children are even born, that the children the wives are expecting shall marry each other. One of the women gives birth to an animal or a monster.
20. The motif "the cruel step-mother" occurs alone or together with some of the other motifs.

In the following group of introductory motifs, 21—26, the heroine herself, by reason of her own doings, brings about her relationship with the enchanted husband.

21. A girl uses a magic object (wishing-chair, wishing-well etc.) to wish for a husband (who is often extremely peculiar).

8.2. List of Motifs Provided by Jan-Öjvind Swahn
Taken from: Swahn, Jan-Öjvind: *The Tale of Cupid and Psyche*. Lund: Gleerup, 1955, 24- 36.

22. A girl collecting vegetables pulls up a plant, finds a hole which leads to an underground palace where she meets the enchanted husband.
23. "Girl as a soldier". See below p. 270 ff.!
24. A girl fashions for herself a man of e.g. sugar. He comes to life and they marry.
25. A man makes a well where the poor can fetch oil or wine freely. His daughter one day makes fun of an old woman who uses the well and the crone avenges herself by telling the girl of the enchanted man. This arouses the girl's interest so that she either becomes ill of curiosity or else goes off to search for him.
26. A number of sisters are to choose their husbands by throwing e.g. a ball to the one they want. The youngest throws her ball to an animal.
27. A girl has a lover in the form of a bird who is changed to a man when visiting the girl by e.g. bathing in a bowl of water.

Some additions to the motifs I 6—14 are worth noting, namely:

28. The father promises to give away the first thing he meets on his arrival home. This turns out to be his daughter.
29. When the girl is to be fetched they try to deceive the enchanted husband by giving him a servant girl or another daughter than the one promised.

II. *The Supernatural Husband*

The supernatural husband usually appears in one or other of the following apparitions:

1. Bear.
2. Dog.
3. Snake.
4. Swine.
5. Wolf.
6. "Beast" or "Monster".

Other, less usual alternatives are given in the tables, as are also possible additions concerning the animal's appearance, colour etc.

7. The husband is half human, half animal.
8. The girl is promised to or marries an *invisible* being of whom she knows nothing but its voice.

III. *The Marriage*

1. The heroine gives birth to a number of children, usually three.
2. The children are taken away from the mother.

3. The heroine is given a sleeping-draught every evening.
4. She has a nightly, invisible, visitor.
5. She is given permission to visit her home.

IV. *The Breaking of the Taboo*

The kind of prohibition connected with the marriage varies greatly and the following variations are only the most usual ones. Others are given in the tables.

1. Prohibition against seeing the husband by light. The heroine obtains a candle and looks at him. Usually she wakes him by dropping oil on his body.
   a. In some shapings of the motif the heroine, when she has lighted the candle and sees her husband for the first time, discovers a padlock or keyhole on his body. She opens it and sees curious things which finally cause her to cry out, thus waking her husband.
2. Prohibition against telling anyone that her animal husband is a handsome youth at night.
   a. The prohibition is sometimes broken at a tournament or competition where the husband, unknown to all save his wife, appears in his human form upon which the girl cannot control herself but reveals his identity.
3. Prohibition against destroying her husband's animal skin. The heroine burns it.
4. Prohibition against staying longer than a given time when visiting her home.
5. Prohibition against asking or telling others her husband's name.
6. Prohibition against opening a certain door or entering a certain room.
7. Prohibition against crying. The breaking of the taboo occurs e.g. when the heroine's children are taken from her.
8. Prohibition against kissing her husband, sometimes some other person.
9. The husband is wounded by the trap set by jealous relatives, and disappears.
10. The heroine herself hurts her husband in some way, thus causing him to leave her.

Sometimes the actual breaking of the taboo is lacking and the separation is brought about instead

11. by the husband simply disappearing without giving any reason.
12. when the husband is kidnapped by another woman.

The separation has, in some records, been given an additional motif:

13. The husband disappears in the form of a bird.
    a. As he flies he drops feathers which show her where to look for him.

V. *The Search for the Husband*

1. The heroine will not find him until she
    a. has worn out a number of shoes and/or staffs, &c., of iron.
    b. has filled a jar with her tears.
2. At the separation from her husband he gives her
    a. hairs or feathers from his animal skin with the aid of which she is able to perform the difficult tasks which are later imposed on her
    b. a ring, sometimes half of a ring, which later serves to identify her when she has found her husband, or which has the same properties as the hairs and feathers in the former motif.
3. At the separation the heroine is pregnant and the husband tells her that she will not give birth to the child until she has found him.
    a. To prevent delivery he fastens rings or bands — sometimes of iron — round her body.
4. During her wanderings the heroine is forced to pass
    a. a glass mountain or a very steep mountain
    b. a lake or river.
    c. She climbs the glass mountain with the aid of a bird skeleton given her during her journey, the skeleton providing ladder rungs on which she is able to climb. Very often she is forced, when the bones show themselves to be insufficient, to make the last rung by cutting off one of her fingers.
5. The heroine is, at least at the beginning of her wanderings, accompanied by her husband, who leaves her when a new taboo is broken or because she is unable to climb the glass mountain as quickly as he.
6. She inquires the way to the place where her husband is staying of
    a. old women
    b. the sun, moon, stars, winds, or other elemental beings
    c. "Holy Monday" and other personified weekdays
    d. the rulers over various kinds of animals

    e. hermits, monks or priests
    f. her husband's relatives, with whom her removed children are sometimes living
    g. fairies.
7. She goes on her wanderings disguised as
    a. a man
    b. a pilgrim.

VI. *The Reunion*

These motifs are divided according to the sub-type which they constitute.

Sub-type A

1. The heroine arrives at the house of the witch who has cast the spell upon her husband.
2. She is allowed to remain there — usually as a servant — after having persuaded the witch to allow this after
    a. placing figs or honey on the point of her distaff
    b. sucking or pinching the witch's breasts
    c. having been changed by her husband into a needle, &c.
    d. the witch has sworn not to harm her.
3. The witch gives her difficult or seemingly impossible tasks to perform such as:
    a. carrying water in a sieve
    b. sort large quantities of seed, corn, &c.
    c. collect great quantities of bird feathers, sometimes one from every bird in the world
    d. fill a jar with tears
    e. clean out a stable or cow-shed
    f. wash large amounts of washing
    g. wash black wool or cloth until it becomes white, afterwards sometimes rewash the white wool or cloth until it becomes black once more
    h. wash the shirt which her husband was wearing on the occasion of the breaking of the taboo and which, according to the circumstances, has been soiled with blood, wax, &c.
    j. perform various household duties, grind, sweep, clean, &c.
    k. perform seemingly easy or harmless duties which reveal themselves to be difficult or dangerous, e.g. milk the witch's cows which turn out to be bears

l. the given tasks must be performed in an impossibly short time.
m. the tasks given must be both performed and yet not performed, the heroine must, e.g. sweep a floor and at the same time not sweep the floor.

4. She is assisted in the performing of the difficult tasks, generally by her husband whom in most cases she does not recognise and thus rejects when he, in return for all the help, desires her
   a. to call him her "very dearest friend", &c.
   b. to kiss him.
5. The heroine is sent on an errand to
   a. another witch who is the sister of the first witch
   b. Hell.
6. There she is to
   a. fetch bridal jewellery, wedding dress or other bridal outfit
   b. fetch a box
   c. fetch musical instruments or musicians
   d. deliver a letter in which the other witch is urged to kill her.
7. On the way she meets various people, animals or objects which she must treat in certain ways so that they shall not kill her on her return:
   a. workers of various kinds who lack the necessary tools which she gives them, e.g. a rake to a woman who sweeps the oven with her breasts
   b. a snake under which she places a cushion or pillow
   c. various animals to which she gives food
   d. two animals who have been given each other's food and must be given the right food: she e.g. changes the food of a horse who has been given meat and that of a dog who has been given hay
   e. cattle which must be milked, clipped &c.
   f. revolting or nasty things which must be flattered or praised, a river of pus or blood which she has to taste, praise and say that it tastes better than the best wine
   g. tools which have been carelessly or wrongly placed must be put right
   h. a fire on which she must place fuel
   j. a door which she must oil or shut or pass through carefully
   k. a bridge which she must cross with care or on which she must put a plank right, &c.
8. The second witch offers her food which the heroine has, however, been warned not to eat. She hides it under furniture &c., but when the witch questions it the food tells where it is so that the girl finally hides it in her bosom. When asked where it is the food replies that it

is in her bosom and the witch believes that the girl has swallowed it. The food offered is
   a. a calf's head
   b. a calf's leg
   c. ordinary food — often a sausage.
9. On the way home she opens a casket or box which she has fetched from the witch and from it come
   a. musicians or instruments which play, and sometimes fly up into the treetops
   b. dangerous animals.
10. At the wedding of her husband and the witch or her daughter the heroine has to hold candles or torches.
   a. When they have burnt out the fire is to continue in the heroine herself.
   b. The witch uses magic on the person who holds the candles.
   c. The husband forces the rival to take the candles so that she and not the heroine receives the fate intended for the former.

Sub-type B

1. During the search for her husband the heroine receives three valuable gifts from the helpers mentioned above in V 6, namely
   a. tools for textile work such as spinning-wheel, reel and windle reel either made of gold or having magic working capacity
   b. jewels and other valuable objects of precious metals and stones
   c. beautiful clothes
   d. dresses with patterns or colours like the sun, the moon and the stars
   e. a golden hen with golden chicks
   f. magic, generally self-working, implements such as comb, needle and scissors
   g. three nuts, three fruits or three eggs from which the objects mentioned above are obtained.
2. The heroine buys, with these valuable objects, the right to spend three nights in the same room as her husband. He is given sleeping draughts the first two nights by the witch or her daughter but the third night his attention is drawn to the nightly visitor by a valet, he avoids the sleeping draught offered and recognises his wife.

Sub-type C

1. On her return from a visit to her home, where she has broken the taboo, the heroine finds the enchanted husband lying dead in the park.

2. She revives him and generally breaks the spell at the same time by
   a. crying
   b. kissing or fondling him
   c. saying that she would marry him if only he were alive again.

Sub-type D

1. The heroine sets up a
   a. bath-house
   b. inn
   where one is served freely if one tells a story or relates an experience.
2. One day a person arrives there who tells how he has followed an animal, often a cock, into a palace or under the waters of a lake and has there seen
   a. birds which change into men
   b. a bird or other animal which has behaved in a curious way
   upon which the heroine comes to the conclusion that it must be her vanished husband who has been observed.
3. She lets herself be shown the spot where the queer happenings took place, the same things happen once more and she is reunited with her husband.

Sub-type E

1. The heroine arrives at a castle where she is allowed to stay and give birth to her child.
2. Her husband visits her by night.
3. Someone hears him singing a lullaby to the child and tells the queen.
4. In the lullaby instruction as to the way in which he can be freed from his enchantment is given, e.g. no cocks must crow and no church bells ring in the morning. The queen sees to it that these conditions are fulfilled and thus the spell is broken.
5. It turns out that the enchanted husband is the queen's lost son.

Sub-type F

1. An old woman tells the heroine a story as to how she can find and release the mysterious prince who, in the form of a bird, has stolen her belongings.
2. She releases him from his enchantment by
   a. starving for 7 years
   b. standing out in the wind and rain without shelter for a year or more.

3. When she has done this she has become so ugly that the prince does not want her.
4. She meets kind fairies who make her beautiful once more and also give her a beautiful castle just beside the one where the prince is living.
5. The prince, who does not recognise her, falls madly in love with her, proposes but is refused.
6. He lets a rumour circulate that he is dead and is carried in a coffin past her castle.
   a. She spits upon him.
   b. She reveals her sorrow over his death.
7. He asks her forgiveness, they are reunited.

Sub-type G

1. The heroine is to release her husband by not sleeping for a very long time.
2. When the time is nearly up another woman appears and offers to help her to keep watch. The woman is sitting there just when the spell is broken, the prince believes that it is the new woman who has saved him and he takes her as his wife.
3. The heroine comes to the prince's castle, he hears her tell the story of her sad fate to
   a. the servants or the children
   b. the rope with which she plans to hang herself
   and repudiates the rival.

Sub-type H

This type lacks both the breaking of the taboo and the continuing motifs. The tale ends with

1. The girl decapitates the animal at his command, whereupon he turns into a man.

Sub-type J

1. The husband can be released if somebody works for 7 years in hell or among the fairies.
2. His parents try but fail.
3. The heroine must not eat of the food which she is offered and places it in a corner or gives it to a dog.
4. She has to wash the devil's shirt or wash a bloodstained shirt clean.

5. She may take with her from hell as much as she can carry as her wages after yet a further 7 years service. She takes a number of souls.
6. Her husband marries another woman.

Sub-type K

1. At their separation the heroine is given a belt which will break if her husband is unfaithful to her.
2. Dressed up as a man the heroine arrives at a castle where
   a. she is put to a test in order that they shall find out whether she is a man or a woman.
   b. The queen falls in love with the pretended young man, tries to seduce the heroine but is repulsed whereupon the queen, angry at this, accuses her of seduction. When she is to be executed her husband arrives and saves her by revealing her true sex.

Sub-type L

1. When the heroine gives birth to the child with which she was pregnant at the time of their separation the spell is broken.
2. When the heroine finds her husband she gives birth to
   a. a child which has the same strange features as her husband, e.g. a golden padlock on its stomach
   b. golden children

   after which she is once more taken into favour by her husband.

Sub-type M

1. The heroine is allowed to visit her home together with her children
   a. only after having fulfilled a number of difficult tasks set by her husband, such as wearing out iron shoes.
2. Her husband teaches her a rhyme which will call him forth when she, on her return journey, has to cross the sea. If he is dead the sea will then foam red as blood.
3. The heroine's brothers cajole or exhort her children into telling them the rhyme, call forth their supernatural brother-in-law and kill him.
4. The heroine sees how the sea foams red, realizes that her husband is dead and, in her sorrow, changes herself and her children into various kinds of trees or birds.

Sub-type N

1. The heroine arrives at a castle where she takes service as a maid.
2. She is given difficult tasks to fulfil, see motifs under A 3!

3. Three men who visit her with the intention of seducing her are spellbound to various objects in the room.
4. When the rejected suitors try to avenge themselves she forces them to fight each other or to make themselves ridiculous in public.
5. When her time of service is at an end her husband comes to fetch her.

Sub-type O

In this type the rôles are reversed as far as sex is concerned; a man receives nightly visits from a woman whom he never sees. Despite orders he has been given, he looks at her by candle-light, upon which she disappears.

1. The princess can only be saved if the giant, in whose keeping she is, is killed.
2. The hero kills the giant whose life or heart is hidden in a dragon or animal.

VII. *Final Motifs*

1. The heroine releases her husband by chopping off his head at his own command.
2. The enchanted husband is finally released in some other way.
3. The heroine must choose from among a number of similar birds or other animals the one which is her enchanted husband.
4. Ogres or birds, desiring revenge, are killed e.g. by traps set on the roof, or are lured into throwing themselves into a fire.
5. Magic flight from the witch.
   a. The escapers change themselves into various animals or objects.
   b. The escapers throw objects behind them which turn into obstacles in the way of the pursuers.
6. The heroine will not be able to give birth to the child she is carrying until the witch once more clasps or unclasps her hands. An announcement is made stating that her husband, the witch's son, is dead, and in her sorrow the witch makes the gesture in question, whereupon the heroine can give birth to her child.
7. The rival is lured into admitting that she would willingly be seduced or she is lured into doing something stupid.
8. The heroine's wicked sisters are turned into stone.
9. The witch or the rival is enticed into naming her own punishment.
10. The witch is killed in the way well-known from the story of Hansel

and Gretel: she is deceived into demonstrating the way in which she has planned the death of the heroine and thus dies herself.

11. The husband relates a parable: He has a chest the key of which he has once lost. He then had a new key made. Later he found the old key. Which key should he use? The court or the rival answers that he should use the first key. This answer leads him to take back his first wife and repudiate the rival.
12. Identification by ring dropped in glass (cup) of wine or water.

8.3. Zitzlsperger's Model of Fairy Tales and their Didactic Value

Kurzfassung der Stichworte

Gegenwartsbedeutung:

Versprachlichung von Erfahrungen, Kenntnissen und Gefühlen. Neue Informationen. Aufbau von Empathiefähigkeit. Hinführung zu Literatur und Symbolverständnis.

Zukunftsbedeutung:

Kennenlernen von Volksgut. Sensibilisierung für Laut-, Schrift- und Bildsprache. Wege in die Literatur. Verstehen von Symbolen, Vergleichen, Metaphern. Ästhetische Bildung. Gesprächskultur. Interkulturelle Erziehung. Ethisch-religiöse Fragestellungen.

Entwicklungspsychologische Aspekte

Beziehungsmuster und ihre Veränderungen. Identifikationen und Projektionen. Aspekte der Empathiefähigkeit und solche der Resilienz, Sensibilität, Grenzverletzung und Transzendenz wahrnehmen.

Bearbeitungsweisen z. B.:

Rollenspiele (figural und personal), Bilderserien mit bes. Interaktionspunkten, Schattenspiel, farbige Lichtbühne, Gerichtsspiel, Hörspiel. Plastizieren, Wachsschmelztechnik mit Textwolken. Zur Serie gefügte, abstrakt geformte, farbsymbolische Beziehungsfiguren, die sich immer wieder in der Handlungsabfolge ändern …

Kognitive Aspekte

Betr. Wahrnehmung, Aufmerksamkeit, Denken, Gedächtnis, Sprache. Entwicklung geistiger Strukturen; soziale Wahrnehmung. Sinnkern: Die ‚maer' und erzählerische Struktur erfassen. Besondere Motivbearbeitungen. Informationen; Symbolik verstehen. Interkulturelle Erziehung und Bildung, volkskundliche Bezüge. Ethisch-religiöse und moralische Fragen. Wertschätzung.

Bearbeitungsweisen z. B.

Gespräche führen, ‚Nestgeschichten' (motivbezogene Variationen sammeln: Gedichte, Geschichten, Bilder …). Traumlandschaft, ästhetische Arrangements; Märchenprojekte. Lexikonarbeit, Sachbuch anlegen. Rollenspiele frei, am Leporello (z. B. mit durchbrochenen Seiten), im Tischtheater. Tastbilderbücher mit ausgewählten Materialien und Kompositionen. Märchenfest, interkultureller Erzählschatz …

Ästhetik:

Lehre von der Wahrnehmung. Verbindung von Kognition und Emotion. Arbeit *mit* und *an* den Sinnen. Wahrnehmung der Subjekt- und Objektseite.

Psychobiologische und sprachliche Aspekte

Wahrnehmungsintegration und Aufbau von emotionsgebundenem Denken, Gedächtnis, bildliche Vorstellungskraft und Planungsfähigkeit. Sprachentwicklung und Ausdrucksvermögen. Aufspüren von Wahrnehmungstätigkeiten und Handlungen; Verständnis für sinnlich-sinnorientierte Sprachbilder und Handlungsorientierung in Schlüsselsituationen. Welterweiterung durch Grenzüberschreitungen: Transzendenz mit Jenseits- und Inseitswanderungen.

Bearbeitungsweisen z. B.

Gespräche und szenisches Spiel. Tischtheater mit Schafwoll- oder anderen Figuren. Materialcollagen. Bilderbücher in bes. Techniken samt Betextung. Comics, Pictogramme, farbige Textbildgestaltung. Kleisterbilder. Fenstertransparente mit Schattenfiguren. Erzählen in besonderen Zuhörräumen …

9. Erklärung

Ich versichere,
dass ich die vorliegende Arbeit selbstständig und nur unter Verwendung der gegebenen Literatur und Hilfsmittel verfasst habe.

Sämtliche Stellen, die anderen Werken entnommen sind, wurden unter Angabe der Quellen als Entlehnung kenntlich gemacht.

Jena, 05. April 2018 ……